THE

SĀṀKHYA SŪTRAS

OF

Pancasikha & other Ancient Sages.

compiled and annotated

BY

SĀṀKHYA-YOGĀCĀRYYA ŚRĪMAT SWĀMĪ

HARIHARĀNANDA ĀRAṆYA

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Publisher—SANATKUMAR GHOSH
37, Barrack Road, Chinsura,
Dt. HOOGHLY, BENGAL.

Printed by—N. G. DUTT,
At The Emerald Printing Works,
9, D. L. ROY STREET,
CALCUTTA.

PREFACE

This edition is intended primarily for those who cannot have the inestimable privilege of hearing the exposition of the *sūtras* by their saintly compiler. In preparing it, I have been materially assisted by Śrīmat Sāṁkhyaprakāśa Brahmacārī and Śrīmad Vivekaprakāśa Brahmacārī of Kāpila Math, Madhupur and also by Pandit Hem Chandra Śāstrī, M.A., of Hooghly College who has very kindly read the proofs of the Sanskrit portion.

Something like a glossary has been appended to this preface inspite of the difficulty mentioned in the Introduction, because it may be used as an aid to memory by those who have already comprehended the fundamental concepts of Sāṁkhya.

'Awareness' is printed throughout with a capital initial to indicate the Sāṁkhya doctrine that it has an independent existence though it appears inextricably combined with objects of experience in ordinary consciousness.

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Chinsura, Dt. Hooghly, Bengal.
August 1st, 1954

JAJNESWAR GHOSH

GLOSSARY

Ahaṁkāra—the ego in relation or the ego as adjusted to environment.

Avidyā—fundamental misapprehension which consists primarily in identifying the Changeless with the changeful.

Bhūtas—elements of the external world, elementary sense-data.

Buddhi—the faculty of apprehension or the faculty that is operative in every form of empirical consciousness.

Buddhi-tattva—pure self-consciousness or the I-sense which underlies all other forms of consciousness.

Buddhi-vṛtti—empirical consciousness in all its forms.

Citi, Caitanya—unconditioned or absolute Awareness.

Dharma—property or cognisable quality.

Dhāraṇā—fixation of the mind, persistent application of it to a particular object of contemplation.

Dhyāna—uninterrupted or continuous contemplation of anything that is of abiding worth.

Dṛśya—object of knowledge *in esse* or *in posse*.

Draṣṭā—the efficient but immutable cause of all empirical consciousness, the subject that is never the object.

Guṇas—the ultimate constituents of the phenomenal world, literally, the bonds that appear to bind or limit unconditioned Awareness.

Jñānendriyas—special senses with their appropriate organs which are necessary developments.

Jñāna-vṛtti—See *Citi*.

Kaivalya—isolation or detachment of unconditioned Awareness from the phenomenal world.

Karmendriyas—modes of voluntary activity with their appropriate physiological apparatus which are necessary developments.

Kriyā—activity, which is in essence mutation.

Pradhāna—the all-embracing source or material of phenomenal existence.

Prakṛti—the primal energy which by its mutations produces all sorts of phenomena.

Puruṣa—See *Draśṭā.*

Rajas—the ultimate principle that appears as mutation or activity.

Samādhi—trance-like absorption in the object of contemplation, perfect concentration.

Samprajñāna—indelible and complete insight into the various forms of reality. *Sāmāpatti* stresses the fact of the mind's being fully engrossed in or possessed by it.

Sattva—perceptibility. It is an ultimate principle as existence, which is the literal sense of the word, is synonymous with perceptibility in the phenomenal world.

Tamas—the ultimate principle that opposes or limits manifestation and activity in the phenomenal world.

Tanmātras—the atoms of the external world which are psycho-physical in character.

Vairāgya—Indifference to or lack of interest in phenomenal existence in its entirety or in any of its forms due to the conviction that it has no intrinsic or necessary connection with absolute Awareness.

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INTRODUCTION

The concepts of Sāṁkhya have been assayed anew with certain types of modern thought as reagents. We welcome the revived interest in this ancient philosophy, but object to the facile assimilation of it to any other interpretation of existence, ancient or modern. There is, indeed, a natural tendency to read back wholesale, familiar arguments and conclusions into a system which exhibits so many points of contact with psychology and physical science. Where, again, this tendency is checked as likely to vitiate enquiry, the critic is apt to run to the other extreme of denying to it all credit for findings which have been subsequently rediscovered. But an excess of caution cannot be a serious obstacle to a just appraisal in the present case, as some of the Sāṁkhya principles have the unmistakable ring of the results of latter-day speculation and research. The undue weighting, however, of conspicuous similarities is not easily detected when the subject is discussed in a foreign language, as terms precisely expressive of the subtle distinctions that are the life-breath of Sāṁkhya exist only in its native tongue. The terminology of Western systems is, moreover, so interwoven with the woof and texture of their ideas that it cannot shed its usual implications even when engaged to do duty for something else. A corrective is needed,

therefore, of the resulting confusion. But the student may have it always with him if he keeps steadily in view the object of Sāṁkhya and the main line of its thought.

It is by no means difficult to find out this object as every important and original treatise on the subject commences with a clear enunciation of it. The first of the aphorisms given here says that pity for the woes of humanity led Kapila to expound this system as a remedy for them. The *Sāṁkhya Kārikā* observes that philosophical enquiry originates in the longing to put an end to misery which is broadly classed under three heads. And the *Sāṁkhya Sūtras* state the same thing differently when they define the summum bonum as permanent cessation of this threefold misery and point out that the means ordinarily adopted are quite unequal to such an end. So there is no room for doubt or difference of opinion about the guiding principles of Sāṁkhya. Still there is some advantage in setting forth the import of these propositions in the following manner. Extinction of misery is possible, and since it is desired it cannot involve the surrender of what gives dignity and worth to life. This negative good is superior, in fact, to every positive gratification as we respond to the craving for it with the whole of our being while happiness is never sought with the same intensity or persistence. Misery is, moreover, co-extensive with our existence because our physical and mental constitution is peculiarly liable to it while

there is nothing in the world outside that is capable of offering unalloyed satisfation. But if it is like a chronic disorder with changing symptoms, the method of palliatives is an obviously inadequate treatment. And for a radical cure we have to study the principles which underlie finite life, so that we may discover the ultimate cause of the trouble and the means by which it may be completely eliminated. This is what Sāṁkhya undertakes to do. It is not the outcome then of intellectual curiosity or of a haunting sense of certain inelastic limits of knowledge, which alone philosophy may map out according to a certain class of thinkers. Nor is it content with offering some extra light which we may live by in our dark corners or some expedient for the mitigation of the daily grind in this workaday world. But it believes in the possibility of passing from a consideration of the relative and conditioned to that of the conditionless and holds that such a transition of thought is absolutely necessary for permanent and unalloyed well-being.

An outlook like this is certainly not peculiar to Sāṁkhya among Indian systems. But its distinguishing feature is that it starts from facts and keeps close to them as far as possible. Such is, indeed, their pretension too; and where they go beyond their data, they profess as interpretations of life to bring out and systematise the implications. But Sāṁkhya contends that instead of going as far as reflective analysis should take them, they stop to

grants heavenly enjoyments and salvation unto men who read or hear it (9—10). And accosted by sages [I will describe] Vishnu, in the form of the fire of dissolution, the Brahma of light, the greatest of the great adored through *Jnâna* (knowledge) and *Karma* (religious rites) (11).

VASHISTHA said:—Do thou communicate unto me Brahma, Iswara, the boat for crossing the ocean of the world—the cream of sciences by learning which a man becomes omniscient (12).

AGNI said:—Vishnu is the fire of universal dissolution and I am Rudra. I will communicate unto thee the essence of learnings, the Purana, that is the cream of all sciences and the cause of all; (13) [Containing an account of] creation and dissolution, of various families, periods of Manu and genealogies. The Lord Vishnu assumes the forms of fish, tortoise &. There are two sciences, superior and inferior. O twice-born one, the Vedas, Rik, Yayush, Saman and Atharvan, the six auxilliaries of the Vedas, namely (Sikshâ), the science of proper articulation and pronounciation, (Kalpa) ritual or ceremonial, (Vyakarana) grammar, (Nirukta) etymological explanation of difficult Vedic words, (Jyotish) astronomy, (Chhandas) science of prosody, (Abhidhâna) lexicon, Mimânsa,* Dharma Sastras,† Pura-

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* One of the six Darshanas or systems, of Indian philosophy. It was originally divided into two systems. Purva-Mimansa or Karma Mimansa founded by Jaimini and Uttara Mimansa or Brahma Mimansa founded by Badrayana; but the two systems have very little in common with them, the first concerning itself chiefly with the secret interpretation of the ritual of the Veda and the settlement of the dubious points in regard to Vedic texts; and the latter dealing with the nature of Brahman or the Supreme Spirit. The first part is popularly known as Mimansa and the latter as Vedanta.

† The General body of law comprehending *achara* (ritual) *Vyavahara* (civil acts and rules) and *Prayaschitta* (expiation) is denominated the *Dharma Sastra.*

The [illegible] for[illegible] *Shastra* is to be sought primarily in the *Sanhitas* is thus explained itutes) of the holy sages, whose number according to

the list given by Jagnyavalkya is twenty: namely, Manu, Atri, Vishnu, Harita, Jagnyavalkya or Vajnyavalkya, Ushana, Angira, Jama or Yama, Apastamba, Samvarta, Katyayana, Vriharpati, Parasara, Vyasa, Sankha, and Likhita, Daksha, Goutama, Satataya and Vashishtha—Parasara, whose name appears in the above list, enumerates also twenty select authors; but instead of Jama, and Vyasa, he gives Kashyapa, Gargya, and Pracheta.—The *Padma-purana* omitting the name of Atri which is found in Jagnyavalkya's list, completes the number of thirty-six by adding Marichi, Pulastya, Pracheta, Bhrigu, Narada, Kashyapa, Vishwamitra, Devala, Rishyasringa, Gargya, Boudhayana, Peithenashi, Jabali, Sumantu, Paraskara, Lokakshi, and Kuthumi.—*Ram-krishna* in his gloss to the *Grijhya* or *Grijhya-sutras* of Paraskara, mentions thirty-nine, of whom nine are not to be found in any of the above lists. These (nine) are Agni, Chyavana, Chhagaleya, Jatukarana, Pitamaha, Prajapati, Buddha, Satayana, and Soma.

Several *Sanhitas* are sometimes ascribed to one author: his greater or less institutes, (*vrihat* or *laghu*,) or a latter work of the author, when old (*vriddha*.)

There appear to have been some more legislators, namely, Dhoumya, the priest of the *Pandavas* and author of a commentary on the *Yajur-veda*, Ashwalayana, who wrote on the details of religious acts and ceremonies, Bhaguri, who is quoted as the author of a gloss on the institutes of Manu, and Datta, the son of Atri.

By Parasara, author of one of the *Sanhitas*, (referring to the Hindoo division of the world into four ages,) are assigned, as appropriate to the *Krita-yuga*, or first age, the institutes of Manu, to the *Treta* or second, the ordinances of Goutama, to the *Dwapara* or third, those of Sankha and Likhita, and to the *Kali*, or fourth, (the present sinful age as it is deemed,) his (Parasara's) own ordinances. The distinction, however, does not seem ever to have been actually observed, the institutes of all and every one of the sages being respected as of equal authority next to those of Manu.

The *Manava Dharma Sastra*, or the *Sanhita* of Manu, is above all of them: it is regarded by us Hindoos as next in sancitity to our scriptures, the *Vedas*, and is the oldest of the memorial laws. The author of the *Manu-sanhita* is that Munu, who is *Swayambhuva* (sprung from the *Self-Existent*.) He is the grandson of Brahma and the first of the seven Manus who governed the world. It was he who produced the holy sages and the rest, and was not only the oldest but also the greatest of the legislators.

nakas,* Nyaya,† medical science, musical science, the science

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Besides the usual matters treated of in a code of laws, the *Laghu Sanhita* of Manu, which comprises in all 2, 685 *shlokas* or couplets, and is divided into twelve chapters, comprehends a system of cosmogony, the doctrines of metaphysics, precepts regulating the conduct, rules for religious and ceremonial duties, pious observances, and expiation, and abstinence, moral maxims, regulations concerning things political, military, and commercial, the doctrine of rewards and punishments after death, and the transmigration of souls together with the means of attaining eternal beatitude.

The other sages wrote *Sanhitas* on the same model, and they all cited Manu for authority, whose *Sanhita* must therefore be fairly considered to be the basis of all text-books on the system of Hindu jurisprudence. The law of Manu was so much revered even by the sages that no part of their codes was respected if it contradicted Manu. The sage Vrihaspati, now supposed to preside over the planet Jupiter, says in the law tract, that " Manu held the first rank among legislators, because he had expressed in his code the whole sense of the *Veda*; that no code was approved, which contradicted Manu; that other *Shastras* and treatises on grammar or logic retained splendour so long only as Manu, who taught the way to just wealth, to virtue, and to final happiness, was not seen in competition with them.' Vyasa too, the son of Parasara before mentioned, has decided, that the *Veda* with its *Angas* or the six compositions deduced from it, the revealed system of medicine, the *Puranas* or sacred histories, and the code of Manu were four works of supreme authority, which ought never to be shaken by arguments merely human. Above all he is highly honored by name in the *Veda* itself where it is declared that what Manu pronounced was a medicine for the soul.

* Puranas.

† It is the dialectic philosophy of Goutama dealing with the metaphysics of Logic. The text of Goutama's *Nyaya Sutras* is a collection of *Sutras* in five books or lectures each divided into two daily lessons and these again are sub-divided into sections.

Besides there are other important treatises namely (1) *Nyâya Lilavati* of Ballabha-acharya (2) *Tarkabhasa* of Kesava Misra (3) *Tarkabhasaprakasa* of Govardhana Misra (4) *Bhavartha-dwipika* of Gourikanta (5) *Tarkabhasa sara Manjari* of Mahadeva (6) *Nyaya Sangraha* of Ramalingakriti.

of archery and Political economy—these all are the inferior sciences. The superior science is that by which Brahma is

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There is another compendious work on Indian Logic *Padarthadipika* by Konda-bhatta a noted grammarian. There are some metrical treatises the most important of which are *Kusumanjali* and *Nyaya Sankshepa*.

Remarks.—The order observed both by Gotama and Kanada, in delivering the precepts of the science which they engage to unfold is enunciation, definition and investigation. Enunciation (*Uddesa*) is the mention of a thing by its name. Definition (*Lakshana*) sets forth a peculiar property, constituting the essential character of a thing. Investigation (Pariksha) consists in disquisition upon the pertinence and sufficiency of the definition. Consonantly to this the teachers of philosophy premise the terms of the science, proceed to the definition and then pass on to the examination of subjects so premised.

In a logical arrangement the "predicaments" *padartha* or object of proof are six as they are enumerated by Kanada; viz substance, quality, action, community, particularity, and aggregate or intimate relation, to which a seventh is added by other authors; privation or negation. These again compose a twofold arrangement; positive and negative, *Bhava* and *abhava*, the first comprising six and the latter one.

According to the Buddhists this *padartha* or predicament is knowledge (*Jnana*) and according to the *Vedantists* the predicament or object is *Brahma* the universal being in whom all exists.

Gotama enumerates sixteen heads or topics: among which, proof or evidence and that which is to be proven are chief; the rest are subsidiary or accessory as contributing to knowledge and ascertainment of truth. They are (1) proof (2) that which is to be known and proven (3) doubt (4) motive (5) instance (6) demonstrated truth (7) member of a regular argument or Syllogism (8) reasoning by reduction to absurdity (9) determination or ascertainment (10) determination or disquisition (11) controversy (12) objecion (13) fallacious reason (14) perversion (15) futility (16) confutation.

There is no discrepancy between these two arrangements. They are held to be reconciliable; the one more ample, the other more succint; but both leading to like results.

Nyaya as well as the *Saukhya* concur with other schools of psychology in promising beatitude and *moska*, deliverance from the evil for the reward of a thorough knowledge of the principles which they teach.

comprehended (14—17). I will describe unto thee great Purana, Agni, containing the great and eternal science of

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Soul then is that which is to be known and proven. Gotama, however, enumerates under this head, besides soul, it associate body, the external sense, intellect or understanding, mind of the internal organ, activity, fault, transmigration, fruit or consequence of deeds, pain or physical evil and lastly liberation, making together with soul twelve objects of proof,

I. Evidence or proof by which these objects are known and demonstrated is of four kinds:—(1) perception (2) inference of three sorts (consequent, antecedent and analogous) (3) comparison; and (4) affirmation (comprising tradition and as well as revelation).

II.—(*a*) The first and most important, of twelve objects of evidence or matters to be proven enumerated by Gotama, is soul. It is the site of knowledge or sentiment; distinct from body and from the senses; different for each individual co-existent person, infinite eternal, perceived by the mental organ. This is the living soul *Jivatma* or animating spirit of an individual person. But the Supreme Soul or *Paramatma* is one, the seat of eternal knowledge; demonstrated as the maker of all things. The individual soul is infinite for wherever the body goes there the soul too is present. It experiences the fruits of its deeds; pain or pleasure.

(*b*) The second object of evidence is body. It is the site of effort, of organs of sensation, and of sentiment of pain or pleasure. It is an ultimate compound; the seat of soul's enjoyment. It is earthly for the qualities of the earth are perceived in it.

(*c*) Next among objects of proof are the organs of sensation. An organ of sense is defined as an instrument of knowledge, conjoined to the body and imperceptible to the senses.

There are five external organs; smell, taste, sight, touch and hearing; they are not modifications of consciousness (as the Sankhyas maintain) but material, constituted of the elements, earth, water, light, air and ether respectively.

The pupil of the eye is not the organ of sight, nor is the outer ear the organ of hearing. But a ray of light proceeding from the pupil of the eye towards the objects viewed is the visual organ. Thus the ether contained in the cavity of the ear and communicating by the intermediate ether with the object heard is the organ of hearing.

Thus the organ of vision is lucid, the organ of hearing is etherial, that of taste aqueous, that of feeling ærial and that of smelling earthly.

Brahma, that which is invisible, incomprehensible, stable and eternal; and is the cause of fish and other forms, recounted unto me by Vishnu and unto the celestials in the days of yore by Brahma. 15—16.

CHAPTER II.

VASHISTHA said:—Do thou describe unto me the fish and other incarnations of Vishnu the cause of creation &c as well as the Agni Puranam as heard by thee from Vishnu in the days of yore. (1).

AGNI said:—Hear, O Vashistha, I will describe the fish incarnation of Hari. The work of going through incarna-

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The seat of the visual organ is the pupil of the eye, of the auditory organ, the orifice of the ear, of the olfactory organ, the nostril or tip of the nose; of the taste, the tip of the tongue, of the feeling the skin.

The objects, apprehended by the senses, are odour, flavour, colour, touch, and sound.

The existence of organs of sense is proved by inference from the fact of the apprehension of those objects. For apprehension implies an instrument to effect it.

The organs are six including an eternal organ, termed *Manas* or mind. It is the instrument which affects the apprehension of pain, pleasure or interior sensations, and by union with external senses, produces knowledge of exterior objects apprehended through them, as colour, etc.

(*d*) Next in Gotama's arrangement are the *Artha*) objects of sense; that is of sense; that is of internal senses, and he enumerates odour, taste, colour, feel and sound, which are the peculiar qualities of earth and the elements respectively.

tions is intended for the protection of the pious and destruction of the wicked* (2).

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* cf. *Geeta.*

परित्राणाय साधुनां संहाराय च दुष्कृताम् ।
धर्म्मसंरक्षणार्थाय सम्भवामि युगे युगे ॥

For saving the pious, suppressing the wicked and protecting religions, I incarnate myself at every Yuga.

These incarnations are ten, *viz.*, Fish, Tortoise, Boar, Man-lion, Dwarf, Rama, Parashu Rama, Krishna, Buddha and Kalki. The following account of incarnations occurs in the Bhagavat Puranam. That Deity, first of all, bent upon the Celibate creation (of Sanatkumar *etc.*), practised a severe and flawless vow of Brahmacharyya as a Brahmana. Next, for the deliverance of this world, the Lord of Sacrifice, assumed the form of a boar, with the view of heaving up the earth sunk into the watery abyss. Thirdly, proceeding to the creation of sages, in the form of a divine sage, he propounded the science of devotion, which robs action of its binding power. In the fourth—the creation of the Spiritual Half (wife) becoming two sages—Nara and Narayana, He performed austere penance, accompanied with self-control. The fifth emanation was Kapila, the prince of the potent, who revealed to Asura, the Sankhya Philosophy, wherein ascertained the whole body of essential entities. Sixthly, prayed to that offect by Anasuya, wife of Atri, He assumed his sonship, and revealed the true nature of the Soul to Alarka, Prahlada and others. In the seventh emanation, He was born as Sacrifice, Akuti by Ruch, and in the company of his own offspring, the gods called Yamas, ruled during the Sayambhuba cycle. In the eighth, the mighty Lord was born of Merudevi by Navi, and revealed to sages the path held in reverence by persons in all the various stages of life. Prayed to that effect by the sages, He assumed His ninth form as King Prithu and brought forth plants and all other things out of the earth. Hence is this emanation, the fairest of all. On the occasion of the deluge at the end of the *Chakshusa* cycle, He assumed the form of a fish and saved Vaivasvata Manu, by embarking him on a vessel, which was but Earth in disguise. In the eleventh incarnation, the Lord, in the form of a tortoise, supported on his back the mountain called Mandara, as the gods and giants churned the ocean therewith. In His twelfth incarnation as Dhanvantari, and thirteenth as Mohini, he regaled the Gods with draughts of nectar, infatuating their rivals with the beauty of His

At the end of the past Kalpa* there took place an universal dissolution the instrumental cause of which was Brahmâ. There, O Muni, the earth and men were submerged under the rising ocean (3). At that time Manu† Vaivaswata

person in the female incarnation. Assuming His fourteenth form as Narasingh, He tore with His nails the inflated lord of Demons, resting Him on his own hips, even as a maker of grass-screens tears grass devoid of knots. In His fifteenth incarnation, desirous of recovering the three worlds, He went to the ceremony inaugurated by Bali, disguised as a Dwarf, praying for three paces of earth. In the sixteenth incarnation, enraged at the sight of the kingly caste warring upon the priestly, He purged the world of Kshattriyas, as many times as three times seven. In the seventeenth, beholding the degeneracy of men's intellects, he was born of Satyabati by Parasara, and divided into branches the tree of the Vedas. Next, to achieve the end of the gods, He assumed the form of Naradeva, and performed a great many feats of valour, such as the taming of the Sea. In the ninteenth and twentieth incarnations, having birth among the Vrishnis as Rama and Krishna, the Lord lightened the load of the Earth. Next, when *Kali* sets in, He will be born among the Kikatas as Buddha, son of Anjana, in order to delude the foes of the gods. Afterwards, in the twilight of *Kali*, when kings shall have mostly become robbers, the Lord will be born of Vishnuyasas, under the name of *Kalki*.

* A day and night of Brahma, a period of 4,320,000,000, Solar-sydereal years or years of mortals measuring the duration of the world and as many, the intervals of its annihilation.

† The name Manu is specially applied to fourteen successive mythical progenitors and sovereigns of the earth described in the Code of Manu and in the later mythology as creating and supporting this world of moving and stationery beings through successive *Antaras* or long periods of time. Swayambhuva, who sprang from Swayambhu, the self-born or Brahma, who according to one account divided himself into persons, male and female, whence was produced *Viraj* and from him the first Manu. According to others Swayambhuva converted himself into the first man called Swayambhuva Manu and the first woman called Shata-Rupa. The first Manu is the author of the Manu Samhita. He is sometimes called Prajapati, Hiranyagarbha and Prachetas. The next five Manus are mentioned in the following order :—

Swarochisa, Auttami, Tamasa, Raivala,. Chakshusha. The seventh Manu, called Vaivaswata, is the present Manu.

practised hard penances for attaining objects of enjoyment and salvation. Once while he was pouring libations under a cassia fistula tree there arose from the water in his palms a small fish and said to him who was about to throw it :—" Pray, do not throw me away, O best of men, I fear very much the acquatic animals." Hearing it (Manu) threw it into a vessel. Increasing there in size the fish again told him. "Give me a bigger accomodation." Hearing its words the king threw it into a water-jar. Increasing there again in size it said to the King "O Manu, give me a bigger accomodation" (4—7).

Then thrown again into a tank it assumed proportions according to its size and said "Give me a larger room" and the Manu accordingly threw it into the ocean (8). In no time it assumed a size extending over a hundred thousand Yojanas. Beholding such a wondrous fish Manu, filled with surprise, said :—(9).

"Who art thou but Vishnu? O Nārayana, why dost thou, O Janārddana, overcome me with thy illusory power"? (10).

Thus accosted by Manu the Fish said to him engaged in the work of protection :—"I have incarnated myself for the protection of the universe and destruction of the wicked (11). In the seventh day the ocean will submerge the earth. When a boat will approach thee do thou take all the seeds of creation and encircled by the seven Rishis, spend on it Brahmā's night, and bind this boat, with the huge serpent, to my born" (12—13). Having said this the Fish disappeared. The Manu awaited the appointed hour on the bark of the surging deep. He then got upon the boat. That fish had one horn of gold ten thousand Yojanas in length. He tied the ancient boat described by the fish to its horn (14—15). Keshava killed the Dānava Hayagriva*

* The following account about the *Matysa* or the Fish Incarnation of Vishnu occurs in the *Srimadbhagavatam*.

who destroyed the Vedas of Brahma. And chanting with hymns his glories he heard from the fish the Vedic mantrams and preserved them. And when Vārāha Kalpa set in Hari assumed the form of a tortoise (16—17).

CHAPTER III.

Agni said:—I will now describe the tortoise incarnation (of Vishnu) destructive of sins as heard by me. Formerly in the war between the gods and demons* the former, in con-

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A powerful demon, by name Hayagriva, pilfered the *Vedas* from Brahma. Vishnu saw this unlawful act of the demon and wanted to kill him. Satyavrata, a royal saint, attained the rank of Manu. While he was performing ablution, Vishnu assumed the form of a small Fish and passed into his hands. The account then is the same as described in this chapter. The demon was killed after the deluge and the Vedas were restored to Brahma.

A fuller account of this Incarnation occurs in the *Matsya Purana*. There is however a divergent account to be met with in the *Mahabharata*. It has no reference to Hayagriva as in the Bhagavat and other Puranas. In the *Satpatha Brahmana* of the *Yajur Veda* a legend about fish occurs but there it has no reference to any special deity.

* The mythological account of this war between the gods and the demons or the *Suras* and *Asuras* is as follows:—

Vishnu, the lord of the creation, wanted to make his favourites the gods, immortal and powerful. He asked them to churn the ocean of milk so that ambrosia might be provided. The demons offered their services to the gods which they did not decline. When ambrosia was produced Vishnu, assuming the form of a beautiful damsel, distributed the whole amongst the Suras. Hence the quarrel arose. It continued for thousands of years. The demons were very powerful and some of them became invincible and unconquerable by the grace of their god Siva. Though they could not exterminate the gods, yet they defeated them often, drove them from the celestial region and took possession of it.

sequence of an imprecation from Durvāsā,* were defeated by the latter and humiliated. Then chanting the glories of Vishnu who was lying in the ocean of milk they said "Save us from the Asuras" (1—2). Hari then said to Brahmā and other gods "Do ye make treaty with the Asuras for churning the ocean of milk and securing ambrosia for the well-being of the celestials. In the interest of an important work even the enemies should be overtured for peace. I will make you partake of the ambrosia and not the Dānavas (3—4).

There were supposed to be thirty three millions of gods and goddesses—but Indra was their king and Lord. After the defeat of the Danavas on the shore of the churned ocean the gods lived in happiness for several years till a great Danava was born, who was known by the name of *Vitrasura*. He collected all the demons under his banner and declared war against the Devas. It went on for years and the gods were greatly assailed. Indra then went to Brahma for help who advised him to go to Dadichi for his bones to make an weapon with them. Dadichi agreed and Indra drove the demons away with that dreadful weapon.

Many years passed in peace when the demons again gathered round a leader named Taraka. Shiva helped them and the gods grew weakened gradually. The celestials, after holding a council, thought of arousing Shiva from his Yoga-Sleep through the help of Madana, the god of love. Mahadeva awoke and begat Kartikeya or Uma. He became the commander-in-chief of the celestial army and defeated the demons.

Again the demons grew powerful under two Danava-chiefs named Shumbha and Nishumbha. At this time Durga went to the battle-field and destroyed the Danavas.

There is however a spiritual significance about the story. The war between the gods and demons going on eternally means the struggle between good and evil that we find in this world. The gods are the representatives of good spirit and the demons those of the evil. The final triumph of the gods means the ultimate victory of good over evil in this world.

* A dreadful Rishi, who was of a highly wrathful temperament. Every one stood in dread of his imprecation.

Making the mount Mandara* the churning rod and Vasuki† the rope do ye vigilantly churn the ocean of milk with my help" (5).

Then making the covenant as suggested by Vishnu the Daityas came to the ocean of milk. Then the celestials began to churn it where the tail (of the serpent) was (6). When the celestials were distressed with the sighs of the serpent they were consoled by Hari; and when the ocean was thus churned the mountain could not support itself and entered into the water (7). Then assuming the form of a tortoise‡ Vishnu supported the mount Mandara. From the churning of the ocean of milk (first) came out a dreadful venom (8). Hara kept it in his throat and was (accordingly) called Blue-throated. Then arose the goddess Varuni§ next Parijata|| and then Kaustava¶ (gem) (9). Then came out celestial kine and nymphs and then Lakshmi** who went to the side of Hari. Beholding her and chanting her glories all the deities regained their (former) beauty (10). Then came out Dhanvantari the founder of Ayurveda†† holding an

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* The first mountain of the world.

† A serpent, the sovereign of snakes. In Mahabharata Vasuki is the king of a clan of barbarians called Nagas.

‡ This is the Kurma or Tortoise incarnation of Vishnu.

§ A kind of wine which was a favourite drik of the celestials.

|| A kind of celestial flower a favourite of Sachi, the queen of Indra.

¶ A jewel worn by Vishnu on his breast.

** Goddess of prosperity the consort of Vishnu.

†† The Hindu system of medical science the promulgator of which was Dhanwantari.

The mythological account of the Hindus traces the origin of *Ayurveda*, their medical science, in the beginning of the *Kali yuga*, when *Brahma*, taking compassion on man's weak, degenerate and suffering state, produced the *Upaveda* or commentary on the sacred *Vedas*, which consists of four treatises (1) the *Dharmashastra*, the science of law (2) *Dhanurveda*, the science of the bow, (3) *Gandharva Veda*, the science of music, (4) *Ayurveda*, the science of life. Thus a systematic treatise on medical science is given by *Brahma* to mankind

earthen pot full of ambrosia (11). Taking ambrosia from his hands the Daityas gave half of it to the gods and went

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to teach them properly the manner of living in the world by preventing and curing diseases. This sacred medical work of the Hindus resembles in form and style the fourth sacred *Veda* namely the *Atharvan*. It describes the means of keeping health, the causes of diseases and the ways of curing them. The original work was divided into eight sections.

They are :—

(1), *Salya* or surgery ; it deals with the method of removing external substances such as grass, wood, stones &c. accidently getting into the body : explains the method of removing dead child from the mother's womb, of healing wounds and using various surgical instruments in operations.

(2). *Salakya* ; it deals with the description and treatment of the external and organic diseases of the eyes, ears, mouth and nose &c.

(3) *Kaya Chikitsa* or an account of the diseases affecting the whole body as fevers, consumption, mania, epilepsy, leprosy, diabetes and other diseases.

(4). *Bhuta Vidya* or the means of restoring the deranged faculties of the mind on account of a man's being possessed by devils.

(5). *Kaumarabhritya* or the treatment of infantile diseases.

(6). *Agada* or the administration of poisons and their antedotes.

(7). *Rasayana* or an account of the medicines which cure all diseases, restore general health and youth.

(8). *Bajikarna* or the means of restoring the manhood and increasing the human race.

Thus we see that *Ayurdeva* is the first systemetic work on Hindu medicine which was revealed by Brahma who first instructed the patriarch Daksha. He wrote a book named *Chikitsa-darshana* and communicated the medical science to the two Ashwinis or offspring of the sun. Others say that Brahma communicated the Ayurveda to Surya. The Ashwinis were the medical attendants of the gods and authors of several treatises on medicine one of which was named *Chikitsa-ratnatantra*. As the gods were ever youthful and healthy suffering from no diseases they stood in no need of a physician. The Ashwinis however performed many surgical operations for the gods. Being cured of his paralytic arm by the Ashwinis Indra learnt Ayurveda from them.

[illegible] with the other half. Vishnu, the root of creation, then assumed the form of a beautiful damsel (12). Beholding

[illegible]

[illegible] evident that for a considerable time the knowledge of *Ayurveda* was confined amongst the gods. Sometime after this, however, with the prevalence of [illegible] and iniquity, mankind began to suffer from various diseases. Grieved at this, the sages *Varadwaja* and *Atreya* [illegible] a retreat of the [illegible] in the Himalaya mountains. According to the account in *Charaka* there were present the sages Angira, [illegible], [illegible], Kasyapa, [illegible], Atreya, Gautama, [illegible], [illegible], [illegible], [illegible], [illegible], Markandeya, [illegible], [illegible], [illegible], [illegible], Kapinjala, Vishwamitra, [illegible], [illegible], [illegible], [illegible], Gargya, Sandilya, Abat-[illegible], [illegible], [illegible], [illegible], [illegible], Kusika, Vadarayana, [illegible], [illegible], [illegible], Kasyapa, Sarakshya, Hiranakshya, [illegible], [illegible], [illegible], [illegible], Gautamayani and others.

After some deliberation they all arrived at the conclusion that the only means of [illegible] humanity from such a disaster was to send one of them [illegible] to the [illegible]-eyed deity Indra and to obtain from him the knowledge of medicine. Varadwaja was selected. The sage went to the [illegible] of gods and returned with the knowledge of Ayurveda. He related to the Rishis the precepts that he had learnt from Indra. They consisted of (1) *Samana* or the general character of everything, (2) *Visesa* or classification, (3) *Dravya* or elements, (4) *Guna* or qualities, (5) *Karma* or actions, (6) *Samyoga* or combination. Of those Rishis Atreya communicated his knowledge of medicine to his numerous pupils.

Then again after the deluge when the Vedas were lost the gods and demons churned the ocean for finding out the water of immortality. When the ocean was churned many precious gifts or *ratnas* came out. Among them was Dhanwantari the physician or holy sage who came out with water of life or *Amrita*. He was a pupil of Indra in Ayurveda and practised medicine in heaven. Seeing the miseries and diseases of mankind he came down on earth to instruct them in the science of life. He afterwards became the king of Kasi and performed many celebrated cures. Witnessing the miserable condition of mankind the Rishis sent a deputation to Divadasa or Dhanwantari requesting him to teach them the science of life. This deputation consisted of Oupadhnuba, Baiturana, Aurabhra, Karabirja, Goupura, Rukeeta and Susruta who followed the king to retirement. Of them Susruta was selected to abridge the Ayurveda.

her endued with beauty, the Daityas, overcome with facination, said "Be our wife, take this ambrosia, O fair one and make us partake of it" (13).

Saying "So be it" Hari took it from them and made the celestials drink of it. Assuming the form of the moon Rāhu* drank up the portion offered to the sun and moon and therefore his head was severed off his head by his enemy Hari. He then said to Hari, the giver of boon "By thy mercy I have attained immortality 14—15)." "Rahu is mortal still he will possess the sun and the moon during the ecclipse as well as the other planets. Charities made at that time will be imperishable (16). To it Vishnu replied "So be it" along with all the immortals, casting off his female form. He was then requested by Hara to show (this form) unto him (17). The Divine Hari then displayed his female form unto Rudra. Overpowered by his (Vishnu's) illusory power, Shambhu, renouncing Gouri, longed for that damsel (18). He became naked and looked like a maniac. He held the woman by the hair and she, releasing her hairs, ran away. He too followed her (19). Wherever dropped Hara's seminal fluid there sprang up fields of his phallic emblem and gold (20). Then knowing that this was her illusory form Hara assumed his own real form. Hari then said to Shiva "O Rudra, my illusory power has been overpowered by thee (21). There is no other male being on earth who is capable of discomfitting my *Maya*."†

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* The ascending node; in mythology the son of *Sinhika*, a Daitya, with the tail of a dragon whose head was severed from his body by Vishnu, but being immortal the head and tail retained their separate existence and being transferred to the stellar sphere, became authors of ecclipse the first specially, by endevouring at various times to swallow the sun and the moon.

† For a right interpretation of broad outlines of the Vedanta Philosophy one must begin with Maya. It is a term pretty commonly used, but with wide distinctions. It has a scientific and a popular signification both of which it will be our purpose to show in the present notice.

Thereupon not obtaining the ambrosia the Daityas were defeated by the Devas in battle. The gods then repaired

. . . .

Maya has been defined as the inherent force residing in the Supreme Brahma, which is eternally existent and which cannot be differentiated. As the consuming flame of fire imparts an idea of its force, so the potentiality of force present in Brahma is plainly seen in the objective world. But the Maya cannot be said to be one with Parabrahma, nor as something distinct, in the same way as the consuming force of a fire cannot be said to be the fire itself. Then again if you admit it as a separate entity you cannot by any means describe its separate existence. (*Panchadasi*, Book II. V. 47)

It will thus be evident that Maya and Parabrahma are but another name for Matter and Force. We all know force cannot exist without matter as a separate entity, yet to say that it is the same as matter, is absurd. Hence in the text quoted we find the non-dualist asking his opponent a Madhyamika Buddhist to describe force as a separate entity. But it may be urged that Parabrahma is force, and we have seen Maya to be also a force, whereby we have force in force or force within force something equally absurd. A condition which the mind fails to comprehend. But such apparent ambiguity is far from real. For Maya is matter in its undifferentiated condition in which the difference between matter and its indwelling potentiality is minimized to the lowest numerical figure; it is the boundary line of matter and force, where matter losing its grossness assumes the subtlety of *super* ethereal *fluis*, where *no matter is distinguishable as such*, but all is spirit or force. And such inference is derived from Nature. To quote a familiar illustration, the transition from a mineral to a vegetable and from vegetable to animal is so gradual that it is impossible to distinguish the one from the other. Even at the present moment science is undecided as to whether certain classes of the lowest vegetables belong to the mineral class or the last in the scale of the animal series belongs to the vegetable. So much do they resemble each other. If such a view be accepted the apparent inconsistency is removed. Virtually then difference between Mula-Prakriti (Matter in its undifferentiated cosmic condition) and Purush (its spirit or Parabrahma) for all practical purposes is nil. Hence the Western Materialist, denying Spirit all over, concentrates his attention on his material atoms which with their indwelling potentiality supply him with a sufficient cause to answer for every phenomenon. The Vedantist therefore presents the sharp point of a double-edged sword

to their celestial home. He who reads this account goes to the celestial region (22).

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to his opponent which takes the ground from under his feet and makes his own position invincible.

Now Maya is described as a force and it is elsewhere defined as something indescribable, which is neither existence (*sat*) nor non-existence (*asat*)—in short it is one with Ignorance, which again being the chief factor of the grand cosmos is the same as Prakriti of Kapila. Therefore Maya is nothing less than matter. Now this Maya existed potentially in the Parabrahma, and if we say that by an act of volition created he the objective world from the very same Maya, we imply no such contradiction as the Hebrew accounnt of God's creating the world out of nothing. But then we may be asked Parabrahma is an unpersonality, and volition is due to consciousness which it can lay no claims to. To such of our task masters we reply that matter *per se* is unconscious and inert, and can bring forth nothing until acted upon by an intelligent co-operation of a force and that the Parabrahma is Consciousnes itself, consequently the impress of change which it produces in the mass of inertia to make it evolve things varied and innumerable is tantamout to the volitional agency of a personal creator. Then again if it be asked that since Parabrahma is a pure spirit, how can it have any connection with matter which is its antagonist? We have seen that spirit and force are convertible terms, and we have likewise seen that force cannot exist without matter, hence where ever there is force there matter must always be;—to sum up then we find, Maya existed in the Parabrahma, and it is the same Maya which brough forth the universe in a natural order of sequence by undergoing mutations impressed upon it through its force or Parabrahma. It is unnecessary here to dwell upon the consecutive series of changes, suffice it to say that from its undifferentiated condition,—a state in which it had no properties to distinguish it, for properties are due to the elements, ether and the rest, its pre-elementary condition if we may be allowed such an expression—it became subtle, and then gross, and ultimately quintuplicated. Change, then, is the law of the universe, without it the earth would lose its freshness and beauty; change every where and at every moment is the grand centric law round which are deposited the ni us, and the nucleoli of future planets, their satellitics &c., as surely as it leads to the slow and gradual, but sure disintegration of the existing ones. In this way there never was a time, when the world was non-existent, nor will there ever be a time when it will be totally destroyed

CHAPTER IV.

Agni said:—I will now describe the tortoise incarnation (of Vishnu), destructive of sins.

Having vanquished the celestials Hiranyaksha* became their lord and settled in their region (1). The celestials then repaired to Vishnu and chanted his glories, who assuming the form of a sacrificial boar and killing their thorn the Danava together with all (other Daityas) protected virtue and the gods. Afterwards Hari disappeared.

(Reg. ...), though it may be held that the earth we inhabit is not the first of its nature and that our human race is not the first that has been called into existence. From their reasoning this must naturally establish itself. For if the Paramatma is eternal and essentially existent, and if such Paramatma must have its Maya wherein to reside, if the contact of the two produce changes which end in worlds usually called creation, but strictly speaking evolutional, then where is the beginning and the end in such a plan?"

Another manifestation of Maya is illusion. This consists in believing the world and all its goods to be real, and thus entranced to hunger after material comforts. As an apt illustration we may refer to the story of Narada. Narada was enquiring of Krishna one day what Maya was. They were travelling together in a sandy waste; Narada feels thirsty, and wants some water to drink, a shed was pointed out, where he repairs leaving his companion to wait for him. The proprietress of the shed happened to be a young damsel whom Narada had no sooner seen, than he fell head and ears, over, in love. His thirst for drink was gone, but he was now possessed with a thirst for obtaining the fair creature's hands. He marries her, he gets several children and removes with his family from place to place to avoid disaster till ultimately his wife and family are drowned while crossing the bed of a river; and he is found bewailling the loss of his dearly beloved wife. In such a juncture Hari puts in appearance; to his queries Narada gives no reply but intent on grief he weeps as loudly as ever. He is full entranced in the meshes of Maya. Bhagavan deprives him of the charm; when lo! Narada is again restored to Jnana. He has now seen Maya.

* A demon chief.

Hiranyāksha had a brother by name Hiranyakashipu (2—3). Having vanquished the celestials he occupied all their possessions and monopolised their share in the sacrificial offerings. Having assumed the form of a man-lion he killed him together with all the Asuras and re-established the Suras (celestials) in their own stations. Nārasinha* (man-lion incarnation of Vishnu) was then worshipped by the celestials.

Formerly in the war between Devas and Asuras the Suras were defeated and driven out of heaven by Bali and his followers and sought the protection of Hari. Having promised safety unto the celestials, been prayed for by Adityā and Kashyapa† and been born as a dwarf from Adityā he went to the sacrifice of Bali‡ who promised to

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* *Man-lion* incarnation of Vishnu. The following is the mythological aecount of this incarnarnation.

In ancient time there were two demon kings named Hiranyaksha and HiranyaKashipu. They were deadly enemies of Vishnu and tried their best to put down his worship. Their attempts were however baffled by the birth of a pious son of Hiranya Kashipu, by name Pralhada, who was a devout follower of Vishnu. HiranyaKashipu tried every possible means to induce his son not to worship Vishnu but he was unsuccessful. He then tried to kill him, by throwing him down from a mountain summit, by placing him under the feet of a mad elephant and by various other means, but all to no purpose. One day growing exasperated he asked his son "Where is your Hari?" Pralhada said "My Hari is everywhere—He is even in this pillar before you." The Danava king, in anger, struck the pillar with his foot and anon Vishnu came out inhis man-lion form and killed him.

† He was the son of Marichi, the son of Brahma and one of the progenitors of created beings. In Puranas he is described as the husband of Aditi and twelve other daughters of Daksha, and father of gods, demons, men and of the entire animal creation. He is one of the seven sages and father of Vivaswat and Vishnu and grand-father of Manu. Aditi had twelve sons of whom Shukra was the eldest and Vishnu the youngest.

‡ Bali was a powerful and pious king. Even now people point out his city near Madras. The king grew so very powerful by his virtues that even Indra the king of celestials had to give his sovereignty unto

give whatever riches one would pray for, and began to recite *Sruti** at the Palace-Gate (4—7). Having heard the Dwarf recite the Vedas (Bali) wanted to grant him a boon. Although prevented by Sukra† Bali said:—"I will give thee whatever thou shalt want." Whereupon the Dwarf said to Bali,—"Grant me land for placing my three feet." (Bali) said to him "I give" (8—9). When water‡ dropped into his hand the Dwarf became un-dwarfish§ and occupied the regions *Bhur* (earth), *Bhuvas* (atmosphere) and *Svas* (celestial world) with his three feet (10). Hari (then) sent Bali to *Sutala*‖ and conferred all the regions on Shakra.¶ Having chanted the glories of Hari along with all the celestials Sakra became the lord of the universe and happy (11).

Hear, O twice-born one,** I will describe the Parashu Rāma incarnation. For relieving the earth of her burden

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him. Therefore to kill him Vishnu incarnated himself as a dwarfish Brahmana.

* All the sacred writings of the Hindus are divided into two classes namely *Sruti* or what is heard or revealed and *Smriti* or what is remembered. The *Vedas* constitute the Sruti for they are regarded by them as revealed and the sacred Laws &c now pass under the name of *Smriti*.

† He was the priest of the Daityas and the presiding priest of the Sacrifice undertaken by Bali.

‡ The practice amongst the pious Hindus is that whenever one wants to make any gift in a sacrifice or a religious rite he takes up water in his hand and with a promise pours it into the hand of the recipient.

§ i. e. He assumed a huge size which startled the on-lookers and proved what Sukra had said.

‖ Nether region. Another mythological account is that Vishnu placed one foot on earth, one in the sky and wanted room for the third. Bali then offered his head. Vishnu placed his third foot on it and sent him down to the nether region, where even now Bali is reigning.

¶ Another appellation of Indra, the king of gods.

** Brahmana: his second birth is said to take place when he puts on his sacrificial thread.

and establishing peace Hari incarnated himself; and having smothered the proud Kshatryas* he protected the gods and Vipras. From Jamadagni and Renukā he was born as Bhārgava, proficient in the use of arms (12—13).

By the grace of Dattātreya† the thousand-armed Kartavirya became the Lord Paramount of the world. Once

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* The military caste. The following is the text of Manu on the origin of castes.

"For the sake of preserving this universe Brahma allotted several duties to those who sprang respectively from his mouth, arm, his thigh and feet.

To Brahimanas he assigned the duties of reading the *Veda* and teaching it, of sacrifing, of assisting others to sacrifice, of giving alms and of receiving gifts.

To defend the people, to give alms, to sacrifice, to read the Veda, to shun the temptations of sexual enjoyment constitute in short the duties of the Kshatryas.

To tend cattle, to bestow properties, to sacrifice, to read scriptures, to carry on trade, to lend money on interest and to cultivate land are the duties of the Vaisyas.

To serve the three other castes is the duty of the Sudras.

Mr. Muir has collected many passages relating to the origin of castes and finds it "abúndantly evident that the sacred books of the Hindus contain no uniform or consistent account of the origin of castes, but, on the contrary, present the greatest varieties of speculation."

The earliest reference is to be seen in *Purusha-Sukta* of *Rigveda* which is considered by many as an interpellation.

In this hymn it is stated that Purusha being divided "The Brahman was his mouth; the Rajanya was made his arms, the Vaisya was his thighs; the Sudra sprang from his feet. On this point Mr. Muir thus remarks;—

"In a hymn of this allegorical and mystical character it cannot be assumed that the writer intended to represent it as a historical fact that four different classes sprang from different parts of Purusha's body; any more than he desired to assert as literally true, what he has stated in verses 13 and 14 that "the moon was produced from his mind, the the sun from his eye &c.

† The name of a great Rishi. An account of this Rishi occurs in Markandeya Puranam.

while hunting he was tired in the forest and invited by the Muni Jamadagni. The king with his retinue was fed by him by the favour of Kāmadhenu* (14—15). (The king) then prayed for the cow and (the sage) not agreeing he pilfered it. Thereupon Rāma, with his axe, cut off the head of the king in battle and brought back the cow to his hermitage. One day while Rāma was out into the forest Kartavirya's sons, out of enmity, killed Jamadagni. On his return Rāma saw his sire slain and was stricken with grief in consequence thereof (17—18). Having divested the earth of the Kshatriyas for twenty one times, made five wells in Kurukshetra† offered oblations to the departed manes and conferred the earth on Kasyapa the Lord settled himself on the mount Mahendra. Hearing of the incarnations of tortoise, boar, man-lion, dwarf and Rama a man repairs to the celestial region (19—20).

CHAPTER V.

Agni said :—I will now describe Rāmāyana‡ which gives enjoyment and emancipation as described formerly by Nārada§ unto Valmiki (1).

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* A fabulous cow that gives whatever is prayed for.

† The field where the great battle was fought. Modern Panipat is now pointed out as the proper place.

‡ Literally it means *history of Rama* the great epic of the Hindus written by the sage Valmiki.

§ He is one of the well-known celestial sages. In the Vedas he is described as one of the descendants of Kanwa and author of several hymns of the Rig-veda. In mythology he is often associated with Parvata and acts like a messenger of gods to men, and is known as the son of Brahma. He is the friend of Krishna and is the inventor of *Vina* or lute. In the Mahabharata he is described as the king of the celestial musicians.

NARADA said:—Brahmā sprang from the lotus navel of Vishnu; his son was Marichi; his son was Kashyapa; his son was Surya whose son again was Vaivaswata Manu (2). From him sprang Ikshwāku in whose family was born Kakuthstha. His son was Raghu; his son was Aja whose son was Dasharatha (3). For the destruction of Rāvana Hari incarnated himself in four parts. King Dasharatha begat Rāma on Koushlyā (4). He begat his son Bharata on Kaikeyi and Lakshmana and Satrughna on Sumitrā. Rishyashringa*

The following account of Narada's telling Valmiki about Rama occurs in the first chapter of Ramayana:

The ascetic Valmiki asked that best of sages and foremost of those conversant with words, ever engaged in austerities and Vaidika studies, Narada saying,—"Who at present in this world is alike crowned with qualities, and endued with prowess, knowing duty, and grateful, and truthful, and firm in vow,—who is qualified by virtue of his character, and who is ever studious of the welfare of all creatures? Who is learned, hath studied society, and knoweth the art of pleasing his subjects? And who alone is ever lovely to behold? Who hath subdued his heart, and controlled his anger, is endowed with personal grace and devoid of malice; and whom, enraged in battle, do even the gods, fear? Great is my curiosity to hear of such a person. Thou canst, O *Maharshi*, tell me of a man of this description." Hearing Valmiki's words, Narada, cognizant of the three worlds, said with alacrity,—"Do thou listen! Rare as are the qualities mentioned by thee, I will, O sage, having duly considered, describe unto thee a person endued with them. There is one sprung from the line of Ikshwaku, known by the name of Rama.

* In one of the deepest and most romantic glens of the Maisur Malnad, formed by the Western Ghats, is nestled the shrine of Sringesva of Kigga. The locality is extremely picturesque, and the habits and customs of the inhabitants are very primitive. The soil is rich, and, though thinly scattered, the peasants are by no means over-industrious. The productions are among the most valuable, consisting of supari, cardamoms, rice, &c. Territorially, the village of Kigga is in the Koppa Taluka of the Nagar Division. There is a tradition attaching to this shrine to the effect that no drought will ever approach within 12 gavadas of the god. In seeking the origin of this tradition, the following legend has been gathered. It is scarcely necessary to

gave Payasha unto them the queens' after completing a sacrifice and they partook of it and from them were

[illegible]

remark that the people of the country accept its truth. But a simpler explanation may easily be afforded. The temple is built close to the eastern base of the Western Ghats, and as these gigantic peaks intercept and appropriate the greater burden of the clouds during the S. W. monsoon, the locality happens by a simple natural law to be highly favoured with rain. The local priesthood, with a view to enhance their own importance and gains, have turned the natural phenomenon to their own advantage, clothing it with a religious and supernatural garb.

'Vibhandaka Muni, son of Kasyapa, who was the son of Marichi Brahma, consulted his father as to the choice of the best place for *tapas*, and was directed to the spot in which the river Tungabhadra runs in three different directions. Vibhandaka thereupon went in search of such a place, commencing from the source of the river, and after passing various tirthas and holy spots, at Sringapura (*modern* Sringeri), and identified it with the locality ordained by his holy father, from the Tungabhadra there making different curves in its course. The Rishi here performed the rite of *tapas* rigorously for three thousand years, and its severity (lit. *jvala* flame) penetrated Indra's heaven and seriously disturbed its *denizens*. They in a body complained of it to their ruler, who directed one Chitrasena to interrupt the *tapas* of Vibhandaka. Chitrasena thereupon conveyed Indra's behests to Urvasi (the head of celestial frail beauties), who then went to the Rishi's Asrama or hermitage. The ascetic was then absorbed in *dhyana* or contemplation. Towards evening (*pradosha*) Vibhandaka went to bathe in the river, and was deeply smitten with the celestial nymph whom he encountered on the road. He afterwards proceeded to the river, and performed his ablutions, to about the same time a doe came to drink in the river and unconciously imbibed the washings of the ascetic. The animal immediately became great with young, and in time was delivered of a human male child, with the unusual addition of two horns like those of the deer. The mother ran away directly after, and Vibhandaka, who arrived at the river-side about that time, heard the wailing of the infant. By second sight *(divya jnanam)* he perceived that the child was his own flesh and blood and conveyed it to his Asrama, where he brought the child up, feeding him with his own fare of roots, leaves, &c., and performing over him the prescribed rites, such as *Namakarana*, *Jatakarana*, *Upanayana*, *&c.*

When the boy was about twelve years old, the Paramesvara and Parvati were one day taking an airing in the celestial regions, attended by their retinue of evil spirits, ghosts, and devils, and were much surprised to find a child in such company. They alighted on the spot and blessed the boy, investing him with the *varam*, or power of destroying famine and drought within twelve yojanas of his abode.

'Once upon a time, when Romapada Maharaja was ruling the kingdom of Anga, it was overtaken by an unusual drought of twelve years' duration, and the people were in great suffering, no food or drink being procurable for men or cattle. At this juncture the divine Rishi Sanatkumara, who has the privilege of visiting the earth whenever the fancy seizes him, went to see the afflicted country and its unfortunate ruler. He was duly received by the Raja, and informed him that if the young Rishya Sringa, son of Vibhandaka Muni, could be induced to visit the country of Anga, it would get rain in abundance, and regain its usual prosperity. Romapada (bare-footed) could make nothing of this information and consulted all the wise men in his dominions on the subject. They referred to their sacred books, and told him that the Asrama of Vibhandaka was situated on the banks of the Tungabhadra river, which was in the southern direction. The advisers moreover expressed their own inability to bring Rishya Sringa to Anga, but suggested that the Raja should employ dancing girls of surpassing beauty to allure the young Rishi to the desired place. Acting upon this practical suggestion, Romapada sent several lovely women of equivocal character, with large supplies of scents, cloths, jewels, and wealth, and directed them to conduct Rishya Sringa to his capital, by every means in their power, whether fair or foul. They at first established a depot at a place called Narve, and taking advantage of Vibhandaka's absence from the hermitage, gradually initiated the unsophisticated young Rishi in the pleasures of the world, escaping from the certain malediction of the father to their own retreat at Narve. The enchanted young man one day asked his enchanters the object which prompted their unusual attentions. They gave highly beguiling pictures of the wealth and beauty of their own country, and invited him to go with them to enjoy the same. The young Rishi was completely overcome by the artifices of these deluders, and consented. Taking advantage of the father's absence at the river-side, dancing-girls took Rishya Sringa with them and started for Angadesa. In the meantime the long withheld rains descended upon that country, and there was soon joy, plenty, and prosperity in it. Romapada took a large retinue about half way and met Rishya Sringa, and conducted him to his capital, where every honour

and worship was paid to him. Some time after, the Maharaja praising the Rishi very much, offered to give his daughter, Santadevi in marriage, and the offer was accepted. The wedding came off with due pomp and *eclat*, and the happy bridegroom dwelt for some time in the country of his adoption.

'About this period, Dasaratha king of Ayodhya, was in deep distress from the absence of an heir to his throne. Narada paid him a visit and divining cause of his host's dejection, advised him to invite to his court the Muni Rishya Sringa, who would bring about realization of his wishes. Dasaratha did accordingly, and Rishya Sringa conducted a *yajna* (sacrifice) called *Putra Kameshti* in which the god Agni came out of the sacrificial fire, and handing a cup of *Paramanna (Payasa)*, told the Raja to distribute its contents among his wives, whereby he would get four sons, named Rama, Lakshmana, Bharata, and Satrughna. The god thereupon vanished out of sight. Dasaratha followed the directions of Agni, whose prophecy was duly fulfilled. Rishya Sringa soon after returned to his father's old Asrama, but did not find him there. His father's disappearance afflicted him very much, whereupon Vibhandaka emerged from the Linga of Malahanisvara. The son was overjoyed, paid him due reverence, and asked him where he could best conduct *tapas*. Vibhandaka referred him, however, to Maha Vishnu, who was living in the Sahyadri hills. Rishya Sringa was accordingly proceeding in that direction, when he was benighted on the bank of a stream near Nirmalapura (modern Nemmar). He stopped there to perform his evening religious rites, when a Rakshasa named Vyaghra (tiger) rushed upon him with the object of swallowing him up. The holy man thereupon threw a drop of water upon the Rakshasa from the nail of his little finger, and instantly the demon quitted the body of the tiger, and begged the Rishi to tell him what he should do. Rishya Sringa directed him to go to Sarvesvara (a Lingam so called), and by doing so the quondam tiger attained *moksha* (salvation).

'Next day Rishya Sringa proceeded to the Sahyadri, and performed *tapas* there seven years in honour of Maha Vishnu. That god told him to go to an incarnation of Siva called Chandra Sekhara, at the foot of the Sahyadra mountain. The Rish went to the spot indicated, and peeped at it through the darkness with half-closed eyes. Hence the place is called Kigg, from Kiggannu, the half-open eye. The Rishi again performed *tapas*, and Chandra Sekhara appeared before him and asked what he wanted. Rishya Sringa begged that Paramesvara would absorb himself within his (Rishya Sringa's) soul. According Paramesvara became one with Rishya Sringa, whose name also became celebrated in the world.'

born (the princes) beginning with Rama all like unto their sire.*

Although this spot is not exactly on the bank of the Tungabhadra, still the Puranas say so, as the rivers Nandini and Nalini flow respectively from the left and right of it, and join the Tungabhadra at Nemmar.

It will be perceived from the foregoing that the interested Brahmans have woven a marvellous story, however preposterous, round a plain natural fact. This legend has been extracted from the *Skanda Purana*. A portion of the same is related, in somewhat different language, in the *Mahabharata Aranyaparva* (Adhyayas 110 to 113). Also in the *Ramayana Baldkanda* (chapters 9 to 17).

On the back part of many temples of note there are at present well cut representations in relief of the manner in which the privileged Rishya Sringa was conveyed from the quiet of his father's hermitage by the creatures who were present on the mission by Romapada. There is a marvellous and beautiful cut in the temple of Gopalasvami in Devandahalli, and fairly represents all similar sculptured figures. The Rishi is represented with a deer's head.

Narve is still a village, and goes by that name. It is about 12 miles from the shrine at Kigga, which is itself about 6 miles from Sringeri, the seat of the great Sankaracharya.

It only remains to say that the Linga in the temple is a long-cylinder, over three feet above ground, and some part of it must besides be buried under the Pitham. Its surface is rough, and the credulous are asked to believe, with the aid of the light reflected from a large mirror, that the ineqalities on the Linga are nothing less than the actual avatars of Siva, his consort, and his bull!

There are some fine carvings and inscriptions in the vicinity. The shrine is largely endowed with lands, partially free from government revenue. It would be difficult to find lovelier and more enchanting scenery than that which the traveller suddenly comes upon in these regions.

The Tungabhadra above referred to is only the Tunga—far above its confluence with the Bhadra.—*V. N. Indian Antiquary.*

* Dacaratha had no issue. The sages advised him to bring down a sage Rishya-sringa to celebrate a sacrifice. The king sent some nymphs to the forest and brought down the sage through their temptation. Rishwasringa came to Ayodhya and performed a sacrifice and then

Requested by the Sage Vishwāmitra for removing obstacles of sacrifice the king dispatched Rāma and Lakshmana with him. Rāma, well trained and proficient in the use of all sorts of arms, killed Tarakā (5—7). He stupefied Māricha with a human weapon and sent him away to a long distance. The powerful (hero) then killed Savāhu, the obstructer of sacrifices, together with his followers (8).

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offered Payasha or pudding to the king. The following account about it occurs in the sixteenth chapter of the First Book of the Ramayana.

Do thou, foremost of kings, accept this excellent and divinely prepared *Payasa*, conferring sons, health, and affluence,—which thou art to give unto thy worthy consorts, saying,—*Partake* it. Through them thou wilt, O monarch, obtain sons,—for obtaining whom thou hast performed this sacrifice." Thereupon, saying,—"So be it," the lord of men delightedly placed that divinely-bestowed golden vessel filled with the celestial *Payasa* upon his head. And having saluted that wonderful being of gracious presence, he in excess of joy began to go round him again and again. Then Daçaratha, having received that divinely-prepared *Payasa* waxed exceeding glad, like unto a pauper attaining plenty. Then that highly effulgent being of wonderful form, having performed that mission of his, vanished even there. And Daçaratha's inner apartment, being graced with the rays of joy, looked like unto the welkin flooded with the lovely beams of the autumnal moon. Then entering the inner apartment, he spake unto Kaucalya, saying,—"Take thou *Payasa*; for this will make thee bear a son." Having said this, the king offered unto her a portion of this *Payasa*. Then he conferred upon Sumitra a fourth of it. Then inorder that she might have a son, king Daçaratha made over unto Kaikeyi an equal portion of what remained. And then having reflected, the mighty-minded one gave unto Sumitra the remaining portion of the *Payasa* resembling ambrosia. Thus the king dispensed the *Payasa* unto each and all of his wives. And those foremost wives of the king, having received that *Payasa*, became exceedingly delighted, and considered themselves as highly honored. Then those excellent consorts of the lord of earth, having separately partaken of that choice *Payasa*, shortly bore offsping, resembling fire or the Sun. And the king, beholding those wives of his bearing children, obtained his desire and became delighted; even as that foremost of the celestials, Indra, while being worshipped by the *Siddhas* and the ascetics.

While living in the hermitage of Siddhas* [illegible] his yonnger brother, Vishwamitra and other sages went to witness the bow sacrifice of Maithila† undertaken [illegible]

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* A *Siddha* is a Semi-divine being [illegible] and holiness and characterized by eight supernatural [illegible].

(1) *Animan* or the power of becoming as small [illegible] *Mahiman* or the power of increasing size to any [illegible] or the power of assuming extreme lightness at will [illegible] the power of making one's self heavy (5) *Prapti* [illegible] ing everything at will (6) *Prakamya* [illegible] supremacy (8) *Vashitva* or the power of subjecting all.

† The king of Mithila, Janaka. Mithila [illegible] Durbhanga in Behar where still the ruins of [illegible] seen. The following account occurs in the [illegible] first book of Ramayana which will fill up the [illegible].

The next morning, which happened to be [illegible], having performed his daily devotions, welcomed V[illegible] and Raghava. And having, in accordance with the scriptures, paid homage unto the former as well as the two high-souled Raghavas, that virtuous one said,—Hail, O worshipful sir! What shall I do unto thee, O sinless one? Do thou command. Surely, I deserve to be commanded by thee. Thus addressed by the high-souled Janaka, that first of ascetics endowed with a righteous soul, well versed in speech, answered,—"These sons of Dacaratha—Kshatriyas—famed among men, are eager to behold that best of bows, that lies with thee. Do thou show it unto hem, may it be well with thee! Having obtained a sight of that bow, the king's sons, their desires crowned with success, will return as they list." Thus accosted, Janaka replied unto the mighty *Muni*, saying,—"Listen to why the bow lieth here. There was a king known by the name of Devarata. He was the elder brother of Nimi. And, O worshipful one, this bow was consigned unto the hands of that high-soulded one as a trust. Formerly with the view of destroying Daksha's sacrifice, the puissaut (Siva), drawing this bow, sportively spoke unto the celestials in ire, saying,—'Since, ye gods, ye deny me the shares (of this sacrifice), which I lay claim to, I will with my bow even sever those heads of yours.' Thereat, O powerful ascetic, with agitated hearts, the deities fell to propitiating that lord of the celestials,—and Bhava was pleased with them. And well-pleased with them, he conferred this upon those high-soulded ones. And even this is that jewel of a bow belonging to the high-souled god of gods, and which was ultimately, O

the instrumentality of Shatananda* and under the influence of Vishwâmitra. [The object of the sacrifice] was communicated by the king unto Râma and the Muni was worshipped in that sacrifice (9—10). He then drew the bow and snapped it easily. Janaka then conferred on Râma Sitâ, her daughter born of no woman, the dowry from the bridegroom in whose wedding was prowess. And after the arrival

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field, consigned as a trust unto our ancestor. And as I was ploughing the mead, arose a damsel,—and as I obtained her while hallowing the field for sacrifice, she hath come to be known by the name of Sita. And arising from the earth, she grew as my daughter. And unsprung from the usual source, she was then established here as my daughter, whose hand must be obtained by bending the bow. And O foremost of ascetics, many a king, coming here, had sought to obtain my growing daughter arisen from the earth. But, O worshipful one, in consideration of her being one whose dower must be prowess in bending the bow, I would not bestow my daughter upon those lords of earth seeking for the damsel. Thereupon O puissant anchoret, all the kings in a body began to flock to Mithila, desirous of being acquainted with the strength of the bow. And on their being curious (as to the bow), I showed it unto them; but they could neither hold nor wield it. And, O mighty *Muni*, finding those powerful kings to be but endowed with small prowess, I passed them by. Hear what then befell, O thou of ascetic wealth. Then, O powerful anchoret, in high ire, the kings, doubtful as to their strength in stringing the bow, laid seige to Mithila. And those potent princes, conceiving themselves as frustrated by me, began to harass the city of Mithila, waxing wondrous wroth. And when a year had been completed, my defensive resources were entirely exhausted,—and at this, I was exceedingly aggrieved. Then I sought to propitiate the deities; and well-pleased, the celestials granted me a *Chaturanga* army. At length those wicked kings, meeting with slaughter, broke and fled in all directions, together with their adherents, bereft of vigor, and confidence in their strength. And, O puissant ascetic, this highly effulgent bow will I show unto Rama and Lakshmana, O thou of excellent vows. And, if, O ascetic, Rama succeeds in fixing string to it, I will confer upon Dacaratha's son my daughter Sita, unsprung from the usual source."

* The eldest son of Goutama and the family priest of Janaka, the king of Mithila.

of his father and other relatives like [illegible] married Lakshmana Urmilā (11—12). Satrughna and Bharata married Shrutakirti and Māndavi the two daughters of Kucadhwaja, Janaka's younger brother (13). After the wedding of his two daughters Rāma, honoured by Janaka, went away accompanied by Vashistha and others after having vanquished Jāmadagnya. Bharata and victorious Satrughna also returned to Ayodhyā (14).

CHAPTER VI.

NARADA said:—After the departure of Bharata* Rāma adored his father and other elders. King Dasaratha thus said to Rama:—"Hear, O Rāghava,† you have been installed by the subjects out of their appreciation for your accomplishments. I have therefore thought of declaring you as my heir-apparent next morning (1—2). Therefore practise self-control‡ and observe vows along with Sitā in the night." The king also communicated this unto Vashistha and his eight ministers who were Sristhi, Jayanta, Vijaya, Siddhartha, Rastra Vardhana, Ashoka, Dharmapāla, Sumantra and as well as unto Vashishtak (3—4).

Hearing the words of his sire, saying 'So be it', adoring the deities and communicating this intelligence unto

* It is mentioned in the original Ramayana of Valmiki that Bharata, at that time, was at his maternal uncle's residence.

† An appellation of Rama. Literally it means a *descendant of Raghu.*

‡ The practice amongst the Hindus is that on the day previous to any religious or religio-social ceremony they abstain from eating and keep themselves perfectly pure.

Koushalyā Rāma waited (in the night) (5). The king then addressed Vashistha and others regarding Rāma's installation, asked them to collect necessary materials and repaired to Kaikeyi's (mansion) (6).

Seeing the decoration of Ayodhyā and informed of Rāma's installation, Kaikeyi's companion Mantharā said to her "Rāma's installation comes off" (7). Once she was dragged by Rāma holding her feet and for this offence she wished for Rāma's exile into the forest (8).

She said:—"Rise up, O Kaikeyi, in the installation of Rāma, lies your death, mine and that of your son. Verily there is no doubt about it" (9).

Hearing the words given vent to by the haunch-backed woman Kaikeyi gave her an ornament and said "As Bharata is like a son unto you, so is Rāma to me" (10). Worked up with anger Mantharā cast off the necklace and said to Kaikeyi "I do not see any means by which Bharata may inherit the kingdom (11). O foolish girl! save me, Bharata and yourself from Rāghava. If Rāghava becomes the king his son will succeed him. The Royal line will then forsake Bharata as formerly in the war between gods and demons the celestials were slain by Shamvara* (12—13). While one night your husband went to you (wounded) you cured him with your learning.† He granted you (at that time) two boons. Pray to the king for them now, so that he may exile Rāma into the forest for fourteen years and confer on Bharata the heir-apparent ship" (15—15).

Urged on by the haunch-backed woman, she, seeking her interest in another's misfortune, said:—" find out some good expedient for me" (16).

Then entering into the mansion of anger she lay senseless on the ground. Thereupon having worshipped the twice-

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* The name of a demon-chief.

† On one occasion Dasharatha was wounded. Kaikeyi cured him with care and skill for which he promised her two boons.

born and others king Dacaratha came there. Seeing Kaikeyi thus angry he said :—"What is this? Are you ailing? Are you assailed with fear? Tell me what you wish and I will satisfy it. I swear by Rama in whose absence I cannot live for a moment, that I will satisfy your desire, O fair one (17—19)."

"Tell me the truth, O king" she said "you granted me two boons formerly; satisfy your promise now, O king. Let Rāma, self-controlled, live for fourteen years in the forest and install Bharata to-day with all the ingredients. I will drink poison and die if you do not grant me this prayer, O king." Hearing it the king dropped down senseless on earth like one clapped down by a thunder-bolt (20—22).

Having regained consciousness for a moment he said to Kaikeyi :—"O thou bent on doing misdeeds, what has Rāma done unto thee or what have I done that thou speakest thus unto me, O thou doing mischief unto all? I shall be censured by all if I carry out thy pleasure 23—24). Thou art not my wife but the night of death. Bharata is not such a son. After my death and the departure of my son thou wilt govern this kingdom as a widow" (25).

Fettered by the bonds of truth he sent for Rāma and said :—"I have been duped by Kaikeyi, O Rāma: defeat me and govern this kingdom (26). Kaikeyi wants you to live in the forest and make Bharata the king." Having bowed unto his father and Kaikeyi and circumambulated them, and having saluted Koushalyā and consoled her, he, along with Lakshmana and his wife Sitā, got upon a car with Sumantra. Having made gifts unto the Brahmanas and the poor, he, followed by bewailing mothers and Vipras, issued out of the city (27—29). Having spent the night on the bank of the Tamasā [he went away] leaving behind the citizens. And having not seen him in the morning they all returned to the city (30).

Filled with grief and weeping the king came to Kaucalyā's palace. All the citizens, women and wives of the king also

wept (31). Seated on his car and clad in bark Rāma went to the city of Shringavera.* And he was worshipped by Guha there under an Ingudi tree (32). With Lakshmana and Guha they kept up the whole night. And leaving his car there Sumantra† crossed the river Janhavi‡ in a boat (33). Having crossed the river Rāma, Lakshmana and Sitā arrived at Prayāga.§ And having bowed unto Bharadwāja they repaired to the mount Chitrakuta|| (34). Having worshipped there the Vāstu deity on the bank of the river Mandākini Rāghava showed Chitrakuta unto Sitā (35). At that time a crow wounded (Sitā) with its talons and Rāma uprooted its eyes with an Aishika weapon. It then, renouncing all the celestials, sought refuge with Rāma (36).

In the night of the sixth day after the departure of Rāma into the forest the king said to Koushalyā:—"In my youth on the bank of the river Sarayu I killed the son of a Muni mistaking the sound of a filling pitcher proceeding from the water.¶ His father, bewailing, imprecated a curse on me. His mother bewailing and weeping again and again said 'We will die for the want of our son, you too will die of (similar)

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* In this city a king of a barbarian clan by name Guha was reigning. He was a follower of Rama.

† Dasharatha's charioteer.

‡ A name of the river Ganges—said to have been derived from Janhu.

§ A sacred shrine of the Hindus—the junction of the rivers Ganges and Yamuna. Its modern name is Allahabad, the seat of the N. W. P. Government.

|| A sacred mountain of the Hindus situate in the N. W. P. of India.

¶ This refers to the killing of Sindu, the son of a blind Muni, by Dasharatha [See Chapter LXIII of Valmiki's Ramayana. "And coming to the bank of the Sarayu while it was so dark that nothing could be discovered, I heard sounds of a filling pitcher proceeding from the waters resembling the roars of an elephant. Thereupon raising up my shaft flaming and like unto a serpent of virulent poison, I, desirous of hunting the imaginary elephant, let fly my shaft in the direction of the sound".—M. N. Dutt's Translation.

sorrow'. Remembering that grief, O Koushalyā I know, I will die for the separation of my son." Saying this and exclaiming "Oh! Rāma!" the king went to heaven (37—40). Thinking that, he filled with grief was asleep, Kaushalyā also slept. But in the auspicious morning, bards and panegyrists whose duty was to arouse the king by singing, could not break his sleep. The king did not awake. Then taking him for dead Kaushalyā cried aloud "Alas! I am undone" 41—42). Men and women began to weep and Bharata with Satrughna was brought to the city from Rajagriha* by Vashistha and others (43). Beholding bewailing Kaikeyi he, filled with sorrow, censured her, saying "a calumny thou hast put on thy head". Then speaking highly of Koushalyā he put the (dead body of his) sire in a jar of oil and performed the funeral obsequies on the bank of the river Sarayu. Then requested by Vashistha and others to govern the kingdom he said "I will go to fetch Rama. The powerful Rama is the recognised king." He then went to the city of Shringavera and was entertained by Bharadwāja there (44—46). Saluting Bharadwāja he then approached Rāma and Lakshmana and said "O Rāma, father has gone to heaven; do thou become king of Ayodhya" (47). Abiding by thy mandate I will repair into the forest."

Hearing the news and offering water Rāma said "Take this my shoe and go; for observing my vow I will not return to my kingdom and wear bark and matted locks."

Thus addressed by Rāma the powerful hero went to Nandigram and settled there. And worshipping the pair of his shoes in Ayodhyā he governed the kingdom (48—49).

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* The city of Bharata's maternal uncle.

CHAPTER VII.

NARADA said:—Having bowed there unto his mothers, Vashistha, his wife Anasuya, Sharabhanga, Sutiknaka, Agastya's brother, Agastya and having received by the latter's favour a bow and a dagger he came to the forest of Dandaka (1—2). They settled on the bank of Godavati* in [the forest of] Panchavati in Janasthāna.† There the dreadful Shurpanakha‡ went to devour them (3). Beholding Rāma of great beauty that damsel said:—

"Who art thou? Whence have you come? I pray that you may be my husband (4). I will eat up the other two." Saying it she approached him. And addressed by Rāma Lakshmana cut off her nose and ears (5). Bathed in blood she went away and spoke to her brother Khara.

"Shorn of my nose, I will give up my life. Rāma has a wife by name Sitā, and a younger brother, by name Lakshmana. If you can make me drink their hot blood, I will live, O Khara" (6—7).

Having said "So be it" to her Khara, accompanied by fourteen thousand Rākshasas, Dushana, as well as Trishiras, went out to fight. Shurpanakhā then went to Lankā and laid herself prostrate on earth before Rāvana (8—10). Worked up with anger she said to Rāvana:—

"You are not our king and protector. Steal Sitā the wife of Rāma, the destroyer of Khara and others. I will

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* Nasik, a district in the Bombay Presidency, is now pointed out as corresponding with the Panchavati forest of Ramayana. The river Godavari still flows there.

† The name of a civil division of that time.

‡ She was the sister of Ravana, the king of Lanka and of Khara, the king of Janasthana. These Rakshasas were probably barbarian kings reigning in the Southern India whom Rama killed and extended his conquests.

alive by drinking Rāma's and Lakshmana's blood or [illegible] otherwise."

Hearing it and saying "so so be it" Rāvana said to Māricha "Proceed. Assuming the form of a beautiful golden deer, that can attract Rāma and Lakshmana, do thou range before Sitā and I will then steal her away or else thou shalt meet with death" (11—13).

Māricha said to Rāvana "Rāma holds a death-dealing bow. I am to meet with death either from Rāvana or Rāghava. If death is certain it is better, to receive it at the hands of Rāma than at those of Rāvana."

Determining thus and assuming the form of a deer he began to range before Sitā (14—15). Rāma was despatched by Sitā (to catch it) and he killed it with a shaft. While dying the deer exclaimed "Oh Sitā! O Lakshmana!"* Addressed by Sitā Sumitra's son reluctantly approached Rāma. Rāvana carried away Sitā having slain the vulture Jatayusha.† Having his limbs wounded by Jatayu and taking up Janaka's daughter on his lap he went to Lankā, kept her in the Ashoka forest guarded‡ and said (16—18). "Do thou become my foremost queen. Guard her, O Rakshasees."

Having slain Māricha and seen Lakshmana Rāma said:— "It is an illusory deer, O Sumitrā's son. Forsooth after your departure for here Sitā has been stolen away." He then went (to the cottage) and did not find her (19—20). Stricken with fear he then bewailed exclaiming "Where hast thou gone leaving me behind?" Consoled by Lakshmana Rāma began to search the road by which Janaka's daughter had been taken away (21). Seeing him Jatāyu said "Rāvana

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* He immitated the voice of Rama which filled Sita with fear about Rama's personal safety.

† He was a great friend of Rama's father.

‡ Even now a forest is pointed out in Ceylon where a lake is to be seen, which people ascribe to Sita's tears.

has stolen her away" and expired. Having performed his last rites Rāma killed Kavandha, who, freed of curse, said "Do thou go to Sugriva" (22).

CHAPTER VIII.

Narada said:—Rāma then repaired to the lake Pampā* and spent the night in lamentations. He was then brought by Hanumān to Sugriva† and made friends with him (1). Then before his very presence piercing seven Tāla trees with one shaft he threw, with one foot, the dead body of the (demon) Dundhuvi at a distance of ten Yojanas‡ (2). Afterwards having slain his enemy Vāli, who had done mischief unto his brother (Rāma) conferred on him Kishkindyā, the kingdom of Kapis§ and as well as the beautiful Tārā (3). On the mount Rishyamuka Kishkinda's Lord, the king of monkeys, said "I will do that, O Rāma, by which thou mayst regain Sitā" (4). Hearing it Rāma performed *Chāturmāsya*|| sacrifice on the mount Mālyavan. After his depature to Kishkindā Sugriva did not return (5). Then Lakshmana communicated to him Rāma's message, saying "Do you go to Rāghava. That is not a censurable means by which Vali has been slain. Make good your contract, O Sugriva, and do not follow Vāli's

* The lake Pampa is still to be seen near Narayanadevakiri in the District of Bellary in the Madras Presidency. The Vijaynagar ruins are situate on its banks.

† Sugriva was the king and Hanuman the commander-in-chief of the Vanaras. They were a non-aryan tribe inhabiting south India, corresponding, in my belief, with the modern *Shanars* living in the Southern districts of Madras. Sugriva's fort is still pointed out in the jungles of Travancore. Kishkinda was the capital of Sugriva.

‡ Sugriva wanted Rama to prove his power of killing Vali by displaying a wonderful feat. This was the feat Rama showed.

§ A name of the Vanaras.

|| Name of a sacrifice performed every four months.

foot steps." Whereto Sugriva replied "Immersed in enjoyments I could not perceive that the proper time had gone by" (7).

Saying it the king of Vānaras went to Rāma and saluting him said:—"I have brought all the *Vânaras* for searching out Sitā's whereabouts. By thy mandate I will despatch them to find out Janaka's daughter. They will come back in the first half of the month. If they spend more than a month I will kill them (8—9)."

Thus addressed the Vānaras repaired to the east, west and north. And not finding Janaka's daughter they returned to Rāma and Sugriva (10). Then taking Rāma's ring Hanuman with other Vānaras repaired to the south near Suprabhā's cave (11). They spent more than a month but could not find out Jānaki. They said:—"Uselessly shall we die. Blessed is Jatāyu, who slain by Rāvana in battle, gave up his life for Sitā."

Hearing it and casting off the food offered by *Kapis* Sampāti said:—"This Jatāyu is my brother. Once I (and he) soared high in the sky near the flaming sun, while protecting him from the rays of the sun my pinnions had been scathed. Hearing Rāma's news my wings have again grown. Sitā has been taken to Lankā and kept in Ashoka garden (situate on the mount) Trikutā in the ocean of salt water extending over a hundred Yojanas. Learning it the Vānaras communicated the intelligence to Rama and Sugriva (12—16).

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CHATER IX.

NARADA said:—Hearing the words of Sampati* and beholding the ocean, Hanumān, Angada† and others said

* Brother of Jatayu.

† Son of Vali, the king of Kishkinda whom Rama killed for giving throne to Sugriva.

"who lives there who can cross this ocean"? (1). For saving the lives of Kapis* and giving celebrity to Rama's work, Maruti† should overleap the ocean extending over a hundred Yojanas (2). Beholding the rising mount Mainaka,‡ and slaying Sinhika§ he espied Lanka and saw Rakshasa [illegible]

* A name of Vanaras.

† Son of Maruta, wind-god, an appellation of Hanuman.

‡ The account in the Ramayana is that while Hanuman was crossing the ocean he felt exhausted in the middle of the deep. At that time the mount Mainaka came out of the sea and Hanumana rested on its summit. This mountain is no longer to be seen. Perhaps it is under the ocean now. In the First Chapter of Sundara Kandam the following occurs.

And Hanuman, that lord of monkeys, being engaged in the act of bounding, the Ocean, wishing glory unto the race of the Ikshwakus, thought within himself, "Truly shall I be blamed of all persons if I do not assist this lord of monkeys—Hanuman. Reared I have been by Sagara, the foremost of the race of the Ikshwakus; and this monkey is their counsellor. It therefore doth not behove me to tire him out. It becometh me to do that by which the monkey may take rest in me and, relieved, may happily traverse the remaining way." Having arrived at this wholesome resolution, the Ocean spake unto that best of mountains, Mainaka lined in gold and situate in the waters, saying, "O lord, thou hast been placed here by the king of celestials as an outer gate against the Asuras inhabiting the region under the earth. Thou too, from then, hast been waiting at this gate, unapproachable by the Asuras, rising up again and again and whose prowess is well-known unto the Lord of celestials. O mountain, thou art capable of expanding thyself upwards and on thy sides. I do command thee therefore, O best of mountains, to rise up. That best of monkeys, the energetic Hanuman, the performer of mighty deeds, engaged in Rama' service, worn out with fatigue, waiteth above thee. Beholding the exhaustion of that leader of monkeys, it behoveth thee to rise up." Hearing the speech of the Ocean, the golden mountain Mainaka, covered with tall trees and creepers, rose up instantly from his watery bed. Like unto the Sun of bright rays rising out of the watery expanse, he uplifted himself from the Ocean. Bieing thus commanded by the Ocean, the great mountain covered on all sides with water, immediately brought forth his peaks.

§ The following account of Hanuman's wonderful feat occurs in the the First Chapter of Sundarkandam.

women in their houses (3). He did not see Sitā in the palaces of Dashagriva,* Kumbha, the Rākshasa Kumbhakarna, Bibhishana, Indrajit as well as in the houses of other Rākshasas. Nor did he see her in the drinking ground and other places and he was (accodingly) filled with anxiety Then repairing to the Ashoka forest he espied Sitā under a Singshapā (Dalbergia Sisu tree) guarded by the Rākshasis and repeatedly asked by them to become Rāvan's wife. And

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And it came to pass that beholding him in the act of bounding, a Rākshasi named Sinhika, of great age, and capable of wearing forms at will, thought within herself,—"To-day after a long lapse of time I shall have my fare. This mighty creature hath after a time come within my power." Having thought thus in her mind, she seized (Hanuman's) shadow. On his shadow being secured, the monkey reflected,—"As a mighty bark is retarded in its course in the sea by adverse wind, have I, my prowess paralysed, been suddenly obstructed in my career." Then looking above and below and sideways, the monkey saw a mighty creature arisen from the salt waters. And seeing that one of a distorted countenance, the wind-god's son thought,—"This one is without doubt, the creature of wonderful form, possessed of exceeding prowess,—given to securing its prey by means of its shadow,—which had been described by the monkey-king. And concluding her to be Sinhika from her act, the intelligent monkey attaining a gigantic body increased himself, like a mass of clouds during the rains. And seeing the enlarged body of the mighty monkey, she extended her mouth measuring the sky and the nether regions. And roaring like unto a mass of clouds, she rushed against the monkey. Thereat, that intelligent and mighty monkey marked her deformed and huge mouth, her body and its asticulated members. And the redoubtable monkey hard as the thunderbolt, contracting himself in a moment, threw himself into her mouth. And the Siddhas and Charanas saw him sink in her mouth, as the full Moon is taken by Rahu during a Parva.—Then tearing her limits by means of his sharp claws, the monkey, endowed with the celerity of thought, vehemently sprang forward. Then slaying her by his acuteness of sight, endurance and skill, that heroic, self-controlled monkey again began to swell himself amain. He heart having been crushed out by Hanuman, she, rendered lifeless, fell into the water.

* Literally it means "having ten necks". It is an appellation of Ravana.

Sitā was repeatedly saying 'No' unto Rāvana who also was standing under the tree and the Rakshasees were again and again urging her to become his wife. After the departure of Rāvana the Kapi said:—"There flourished a king by name Dagaratha. He had two excellent sons, Rāma and Lakshmana who had been exiled into the forest. You Jānaki, Rāma's wife, have been carried away by Rāvana by force. Rāma has made friends with Sugriva and has sent me here to find out your whereabouts. This ring is the insignia given by Rāma, take it, (4—9)." Sitā took the ring and saw Māruti before her seated on a tree. She then said:—"If Rāma is alive why does he not rescue me"?

The Kapi said to her who was filled with fear:—"O Sitā, Rāma did not know your whereabouts. Knowing them now and slaying the Rākshasa Rāvana with his followers he will release you. Do not grieve, O worshipful dame. Give me your insignia".

Sitā handed over to the Kapi a jewel (10—13) and said "Do thou do that by which Rāma may take me away soon. And remind him, O remover of sorrow, of his taking out the eyes of the crow" (13).

Accepting the jewel and message Hanumān said "I will take thee to thy husband. O fair one, do thou speedily get on my back and I will even to-day show thee Rāma and Sugriva." Sitā said to Hanumān:—"May Rāghava take me" (14—15).

Hanumān then made arrangements for seeing Dashagriva. He devastated the forest, killed the gardeners and servants with nails and teeth, the sons of the seven ministers as well as Rāvana's son, the prince Aksha. Shakrajit bound him having coppery eyes with the nooses of serpents and showed him unto Rāvana.

Ravana said:—"Who art thou?"

Maruti said:—"I am Rāma's messenger. Return Sitā unto Rāghava, or else surely, assailed with Rāma's shafts you will die along with all the inhabitants of Lanka" (16—19).

Ravana was about to kill him but was prevented by Bibhishana. Māruti then set fire to his tail. And with his flaming tail he set fire to Lankā. Then eying the Rakshasas, bowing unto Sita, coming to the other side of the ocean he said "I have seen Sita" (20—21). Having drunk honey in mangoe groves and vanquished Dadhimukha and others Angada and other Vānaras returned and said to Rāma:— "We have seen" (22).

Hearing that Sitā has been seen, Rāma, filled with delight, said to Māruti:—"How have you seen Sitā? What has she communicated unto me? With the nectarine message of Sitā do you cool down me who am being consumed with the fire of desire".

Hanumān said to Rāma:—"Having seen Sitā, burnt down the city (of Lanka) and crossed the ocean I have returned here. Accept this jewel from Sitā. Having slain Rāvana regain Sitā. Do not grieve, O Rāma. (23—25)"

Taking that jewel, Rāma, stricken with the pain of separation, began to weep; (saying):—"Having seen the jewel I have seen Jānaki. Take me to Sitā. I cannot live without you." He was then consoled by Sugriva and others.

Rāma then went to the bank of the ocean where Bibhishana met him. Having said "Return Sitā unto Rāma" Bibhishana was censured by his brother, the vicious-souled Rāvana and made helpless. Rāma installed his friend Bibhishana on the rich throne of Lankā. When (Rāma) prayed to the ocean-god for giving him way he did not come. And Rāma then sundered him with his shafts. The ocean-god then approached Rāma and said:—"Having built a bridge* over the ocean through [the help of] Nala do thou go to Lankā. Formerly I had been rendered deep by thee." Then by the bridge constructed by Nala with trees and

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* This is what is now called Adam's Peak. Between Ceylon and India there is a range of hillocks submerged under water.

[illegible] the great ocean. And [illegible] Rāma, together with [illegible].

CHAPTER X.

Nevertheless [illegible] instructed by Rāma Angada went to Ravana and said—"Return immediately Janaka's daughter to Raghava or else you will meet with death" (1). The Rakshasa Ravana, elated with the pride of fighting, was [illegible]. Dashagriva then communicated unto Rāma, "I think there must be a war" (2). Hearing of the [illegible] battle Rāma with all the Kapis, arrived at Lankā. The Vānaras Hanuman, Mainda, Daivida, Jāmvavan, Nala, Neela, Tāra, Angada, Dhumra, Sushena, Keshari, Gaya, Panasa, Vinata, Rambha, Sharabha, Krathana, Vali, Gavaksha, Dadhivaktra, Gavaya, Gandhamadana, these and innumerable others followed Sugriva (3—5). There took place a close fighting between the Vānaras and Rākshasas. With shafts, clubs and saktis the Rākshasas slew the Vānaras (6). With nails, teeth and rocks the Vanaras killed the Rakshasas. The Rakshasa army consisting of elephants, horses, cars, and the infantry was killed (7). With a mountain peak Hanumān slew his enemy Dumrāksha. Neela killed the fighting Akampana and Prahasta (8). Released from the (serpentine) fetters of Indrajit's shafts at the view of Tārksha (Garuda) Rāma and Lakshmana killed the Rakshasa army with their arrows (9). Rāma assailed Rāvana with arrows in battle. And filled with sorrow Rāvana aroused (his brother) Kumbhakarna (10). Aroused Kumbhakarna* drank a hundred

* This Rakshasa used to sleep six months at a time.

jarfuls of wine and feasted upon buffaloe and other animals and then said to Rāvana :—(11). "Thou hast committed a great iniquity by stealing Sitā. However I go to the battle-field and will slay Rāma with all the Vānaras" (12).

Saying it Kumbhakarna assailed all the Vānaras. He then overtook Sugriva who chopped off his ears and nose. (13) Deprived of ears and nose he devoured the Vānaras. Rāma then cut off Kumbhakarna's arms with his shafts. (14) Then cutting off his legs he struck down his head on earth. Thereupon Kumbha, Nikumbha, the Rākshasa Māhārāksha, Mahodara, Mahapārshwa, Matta, Unmatta, Pradhasa, Bhāsakarna, Virupāksha, Devāntaka, Narāntaka, Trishirā, Atikaya, encountered Rāma, Lakshmana, Vibhishana and Vānaras in battle. All those Rakshasas were slain and struck down on earth. Then fighting with his illusory power Indrajit fettered Rāma and others (15-18) with his serpentine shafts given him as boons. They were to be healed up with the herbs Vishalyaka.* Māruti then brought the

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* There is a divergence between the story here and that in the original Ramayana. There Lakshmana was killed by Ravana and the the former was restored to life by a medicinal plant. The following extract is taken from my Translation :

Having spoken thus unto Raghava, the highly wise Sushena thus addressed the mighty monkey, Hanuman, saying,—"O placid one, going hence to the mountain, Mahodaya, which, O hero, had formerly been mentioned unto thee by Jambavan, bring hither the mighty drug sprung at its right summit—Vicalyakarani by name and Savarnyakarani, and Sanjivakarani, O hero, and the potent medicine—Sandhani. Do thou bring (these) in order that the hero—Lakshmana—may be revived." Having been thus instructed, Hanuman, repairing to the Medicinal mountain, was wrought up with anxiety, not knowing the drugs. And then the thought sprang up in the mind of the Wind-god's offspring of immeasurale prowess,—'I shall go, even taking this (entire) summit of the mountain. In this very summit must that delightful drug hava sprung. This I inter, in asmuch as Sushena had forsooth said so. If I spend much time (in thought), that would be fraught with evil." Having reflected thus, the exceedingly powerful Hanuman, foremost of

mountain; and having healed up their wounds with Vishalya Hanumān re-established the mountain where it was originally situated. While (Indrajit) was offering oblations to fire in the sacrificial house of Nikumbhilā Lakshamana killed that hero in battle with arrows. Stricken with grief Rāvana was about to kill Sitā (19—21).

Prevented by Avindhyā, the king seated on his car went out with his army. At Indra's command Matali* placed Rāma on his car (22). The encounter between Rāma and Rāvana was becoming of Rāma and Rāvana. Rāvana slew Vānaras. Māruti and others assailed him also (23). Like unto a cloud Rāma showered arrows and weapons on him. Rāma cut off his standard, cars, horses, charioteer, bow, arms and heads. But his heads again and again cropped up. Then piercing his heart with a weapon granted by the Grand-Father (Brahmā) Rāma struck down Rāvana on the ground. All the Rākshasas and women wept. At Rāma's command Bibhishana consoled them and performed his obsequial ceremonies (24—26).

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monkeys,—swiftly drawing up to that best of mountains, and giving three shakes to the mountain filled with various flowering trees,—raised it up with his hands. And taking that summit of the mountain resembling dark-blue clouds charged with rain, Hanuman from the earth bounded up into the sky. And arriving (at his quarters), that wondrous vehement one, putting down the mountain-peak, and reposing for a while, spoke unto Sushena,—"I did not find the drug, O best of monkeys; and therefore have I brought this entire summit of the mountain." When the Wind-god's offspring had spoken thus, that foremost of monkeys—Sushena—praising him, uprooted the herb and secured it. Seeing Hanuman's feat, incapable of being done by even the celestials, the choicest of the monkeys were amazed. Then crushing the healing herb, that best of monkeys—the exceedingly effulgent Sushena, made Lakshmana smell the same. And thereupon the wounded Lakshmana,—slayer of hostile heroes—smelling it, cured of his wound and ailments, speedily rose up from the ground.

* Indra's charioteer.

Hanumāna then brought Sitā unto Rāma, who after testing her purity, took her back. She proved her purity by entering into fire. Indra and other celestials then chanted Rām's glories as well as Brahmā, and Dasharatha, saying "Thou art Vishnu, the suppressor of the Rakshasas." Then adored Indra revived all the Vānaras with a shower of ambrosia (27—28).

Having seen the war, the celestials, worshipped by Rāma, returned to their region. Rāma then conferred Lankā on Bibhishana. And having honored the Vānaras he took his seat with Sitā in the Pushpaka car and returned by the way in which he had gone, showing delightedly unto her many fastnesses of the forest (29—30). Having saluted Bharadwāja they arrived at Nandigrām. Then bowed unto by Bharata they returned to Ayodhyā (31). Having saluted Vashistha and others, Koushalyā, Kaikeyi and Sumitrā and regained his kingdom he worshipped the twice-born (32). With horse-sacrifices he adored his own self Vāsudeva. He made various gifts and governed his subjects (33). Offspring, virtue and enjoyment multipled. The wicked were suppressed. People followed their duties and earth was filled with all sorts of corns. While Rāma governed his kingdom there was no premature death (34).

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CHAPTER XI.

NARADA said :—When Rāghāva was settled in his kingdom Agastya and others went to him and well adored by him said :—" Blessed and victorious are you, since you have killed Indrajit (1)." Brahmā's son was Pulastya ; his son was Vishravan. His wife was Naikeshi. On his first wife Pushpotkata he begat a son, the lord of riches. From Naikeishi

were born Rāvana of twenty arms and ten faces. By his penances and on account of a boon granted by Brahmā he defeated all the celestials (2—3). Kumbhakarna was fond of sleeping and Bibhishana grew virtuous. Surpanakhā was their sister. Rāvana's son was Meghanāda (4). Having defeated Indra he obtained the name Indrajit (the victor of Indra) and he was more powerful than Rāvana. He was slain by thee and Lakshmana, wishing the well-being of the celestials (5).

Having said so the Vipras, headed by Agastya and saluted by Rāma, went away. Requested by the celestials and ordered by Rāma Lakshmana slew Lavana (6). There was a city by name Mathurā. Ordered by Rāma Bharata killed the wicked Gandharva Shailusha who was living on the bank of the ocean and with sharpened arrows his three *koti* sons. Having placed his sons Pushkara and Taksha in charge of the country Bharata returned with Satrughana and saluted Rāma's feet. Rāma there governed his men suppressing the wicked and encouraging the gentle (7—9). From Sitā whose pure character he knew, but whom he renounced on account of the vilification of his subjects were born two most excellent sons, Kusha and Lava in the hermitage of Vālmiki (10). Installed on the throne and engaged in the meditation "I am Brahma" he, governing the kingdom consisting of many cities with citizens, younger brothers and Sitā's sons for ten thousand and ten hundred years and performing sacrifices, went to the celestial region adored of the deities (11—12).

AGNI said:—Hearing this story from Nārada Vālmiki composed the Rāmāyana. He, who listens to this theme, at length repairs to the celestial region.

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CHAPTER XII.

AGNI said:—I will now describe Harivamsha* (the family of Hari). The un-born (Brahmā) was born from the lotus navel of Vishnu. From Brahmā was born Atri and from him Soma. From Soma was born Pururava (1). Of him was born Agni; from him was born Nahusha and from him Yayāti. He begat on Devayāni Yadu and Turvasu (2). Sarmisthā, the daughter of Vrishaparvan, gave birth (for him) to Duhyu, Anu and Puru.† In Yadu's family were born the Yādavas the foremost of whom was Vasudeva. For relieving the earth of her burden Hiranyakashipu's sons were begotten by Vasudeva on Devaki. They were the first six offspring taken previously into Devaki's womb by Yoga-nidrā (sleep of devotion) despatched by Vishnu. Bala was the seventh embryo of Devaki. He was transferred from her womb to that of Rohini and therefore Hari was called Rohineya.‡ Krishna was the issue of the eighth conception. He appeared in the sky in the middle of the night with four arms. Hymned by Vasudeva and Devaki he was born as a boy with two arms. From fear of Kansa Vasudeva placed him on Yashodā's bed and taking her girl placed her on Devaki's bed.§ Hearing the cries of the baby Kansa threw her on a rock (4—8). Saying "the child of thy eigth conception is my death" although he was prevented by Devaki

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* It is a most important work, regarded as the sequel of the ... bharata, held in great reverence by the Hindus.

† An account of this family is to be found in Vishnu an... Puranas.

‡ Vasudeva had two wives Devaki and Rohini. ... transferred from the womb of the former to that of the l... fore he was called Sangkarsana.

§ Vasudeva exchanged the children.

Hearing a disembodied speech, he, under infatuation, killed all her embryos (9). It was settled at the time of Devaki's marriage that she would consign all her children to him. Dashed there the girl went up into the sky and spoke to Kansa :—(10)

"What is the use of throwing me, O Kansa? He, the all-in-all of gods, is born who will kill you for relieving the earth of her burden" (11).

Having said this and killed Shumbha and others she was hymned by Indra, saying "O worshipful Durgā,* O Vedagarbhā, Ambikā, Bhadrakāli, Bhadrā, Kshemyā, Kshemakari, O thou having more than one arms, I bow unto thee. He who reads thy names at three periods of junction obtains all desired for objects" (12—13).

Kansa then despatched Putanā and other she-demons for killing all the children. In fear of Kansa and others Vasudeva consigned Rāma and Krishna to Yashodā's husband Nanda in Gokula.† And they sported there with kine and cowherd boys (14-15). The two protectors of the entire universe became these two cowherd boys. The naughty Krishna was once tied by Yashodā with a rope to a mortar‡ (16). And he, going between two trees, Yamala and Arjuna, uprooted them both. And anxious to suck Yashodā's breast-milk he overturned a cart (17). Putanā, about to kill him, was destroyed by him by sucking up her breast milk. Going to Vrindāvana Krishna vanquished Kālya in the lake of Yamuna§ and drove him from there out into the sea. Requested by Bala he made the Tāla groves secure by killing Dhenuka, Gardhava and other demon (18—19). He

* These are the various names of Durgá. The girl was the incar- nation of Durgá.

† ... village on the other side of Mathurá in N.-W. P. of India.

‡ ... se are the various miracles worked by Krishna a profuse ac- ... which is to be found in the Tenth Book of *Bhagavatpuranam.*

§ ... rtion of the river Yamuna is still pointed as this lake.

slew the demon Aristha in the form of a bull and Keshini in the form of a horse. Having suppressed festivities in honor of Sakra he revived Vedic sacrifices (20). Having held up the mount (Govardhana) he saved the country from the rain (showered) by Sakra. And saluted by Mahendra Govinda took charge of Arjuna (21). Pleased Krishna again introduced the festivity (in honor) of Indra. Eulogised by Akura who had been despatched by Kansa he came to Mathurā on a car (22). He was looked at by the sportive and attached milk-women. Having slain a washerman, who was unwilling to part with clothes he took them (23). With Rāma he was engarlanded by a flower-vendor and he conferred on him a boon. And having been offered unguents by a haunch-backed woman he made her straight. Having entered the arena of sport he killed the mad elephant Kuvalayapida at the gate. In the presence of Kansa and others he encountered the wrestler Chanura, set against them by all present on the platform and Bala met with Mushthika. The wrestlers Chānura, Mushtika and others were killed by them (24—26). Afterwards having slain Kansa, the king of Mathurā, Hari, appointed his father the king of Yādavas. The two wives of Kansa, Asti and Prāpti were Jarāsandha's daughters. Excited by their words he laid seige to Mathurā and Yādavas fought with him with arrows (27—28).

Having left Mathurā Rāma and Krishna went to Gomanta and having vanquished Jarāsandha made the city of Poundraka Vāsudeva's property (29). Having built the city of Dwarkā he lived there encircled by the Yādavas. And having slain the dreadful (demon) Naraka he brought there all the daughters of Devas, Gandharvas and Yakshas. Janārddana married those sixteen thousand damsels of whom Rukshmini and seven others were the foremost 30—31).

Seated on Garuda with Satyabhāmā (his wife) Hari, vanquishing Indra in the celestial region, brought the

mountain of gems with all the jewels and the Pārijāta tree and planted the latter in Satyabhāmā's palace. Having received lessons in military science from the (Rishi) Sandipana, he having defeated the Daitya Panchajana and been worshipped by Yama the Regent of the dead returned (the Rishi) his son (33). Helped by Muchukunda* he killed Kālayavana (33—34). (After his return) he saluted Vasudeva, Devaki and the devoted Brahmanas.

Balabhadra begat on Revati Nishatha and Ulmukha (35). Krishna begat Samva on Jamvavati. He had besides many other sons. He begat Pradyumna on Rukshmini. On the sixth day he was stolen away by force by (the demon) Shamvara who threw him into ocean where a fish devoured him. A fisherman caught the fish and Shamvara taking it gave it to his wife Māyāvati (36—37). Seeing her own husband in the fish Māyāvati brought him up and said:—"I am your wife Rati; you are my husband Kāma; you were made bodiless (i.e., reduced to ashes) by Shambhu (Siva). I was captured by Shamvara and am not his wife. You, cognisant of illusory power, kill Shamvara (38—39)."

Hearing it and slaying Shamvara Pradyumna, with his wife Māyāvati, went where Krishna was. And Krishna and Rukshmini were pleased [to see him] (40).

Pradyumna's son was the highly intelligent Aniruddha, the husband of Ushā. Bali's son was Vāna. He had a delightful city (by name) Shonitapuram (41). By practising hard penances he became Siva's son. Pleased Siva approached Vāna and said "O Vāna, you will obtain a fight when this peacock standard will be struck down" (42). Beholding Umā sport with Siva Ushā† felt a desire for having a husband.

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* A royal saint. His cave where Krishna killed Kalayavana is to be seen on a mountain near Dholepur in Rajputana where a fair is held annually.

† The story of Usha's love is described at length in Harivansha.

To her Gouri said :—"The person whom you will see in a dream in the night of the twelfth day of the month of Vaishaka while sleeping will be your husband." Thus addressed by Gouri and pleased Ushā, while sleeping in her house, saw him (43—44). Considering herself united with her consort, she, by means of a portrait drawn by her, brought Aniruddha through her friend Chitralakhā (45).

The daughter of Kumbhānda, Vāna's minister, brought Krishna's grand-son from Dwarka and Aniruddha lived there happily with Ushā (46). He was then reported unto Vāna by guards who were in charge of the standard. Then there took place a highly terrific encounter between Aniruddha and Vāna (47).

Hearing the news from Nārada Krishna, seated on Garuda's back, went there with Pradyumna, Balabhadra and others and defeated there the fire-gods and fevers produced there by Maheswara (48). There took place a great encounter between Hari and Shankara. Nandi, Vinayaka, Skanda and others were defeated by Garuda and other (followers of Krishna) (49). While Shankara yawned it was destroyed by Vishnu with an yawning weapon. Having his thousand arms lopped off (Vāna) prayed unto Rudra for protection (50). Vishnu however kept Vāna alive with two arms and said to Shiva :—"Thou hast promised protection unto Vāna and (necessarily) I have done so (51). There is no difference between us. He who sees this difference goes to hell."

Then worshipped by Shiva and others accompanied by Aniruddha and Ushā Vishnu returned to Dwarkā and lived happily with Ugrasena and other Yādavas. Aniruddha's Vajra learnt every thing from Mārkandeya (52 ... Balabhadra, the slayer of Pralamba, the master of ... Dwivida and the destroyer of the pride of the King ... drew the river Yamunā (54). The Lord Hari, having ... forms, lived happily with Rukshmini and others and ...

[illegible] sons amongst Yadavas. He who reads it with his desired objects gained repairs to the region of Heavens.

CHAPTER XIII.

Agni said:—I will now describe Bharata,* and the characteristics of Krishna's greatness. Making the Pandavas the instrument Vishnu relieved the earth of her burden (1). Brahma sprang from Vishnu's lotus navel. His son was Atri whose son again was Soma. His son was Buddha. His son was Aila and his son was Pururava (2). From him was born Ayu whose son was king Nahusha. His son was Yayati. From him was born Puru in whose family was born Bharata. Then was born king Kuru (3). In his family was born Shântanu whose son was Bhishma given birth to by Gangâ. His younger brother Chitrângada and Vichitra were begotten by Shântanu on Satyavati† (4). After Shântanu's death, Bhishma, who led a life of celebacy, governed his brother's kingdom. Chitrangada was killed when he was a boy by Chitrangada.‡ The two daughters of the king of Kâshi, Amvikâ and Amvâlikâ were brought by Bhishma after having vanquished his enemy and given as wives to Vichitravirya who, some time after, died of consumption. With Satyavati's permission Vyasa begat Dhritarâstra on

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* The Mahabharata, one of the two great Indian epics.

† She was the daughter of a fisherman. Shantanu fell in love with her and espoused her on condition that her son would succeed to the throne. Bhishma, the eldest son of Shantanu, led a life of celebacy to make good his father's promise.

‡ A Gandharva king.

Amvikā and Pandu on Amvālikā,* who became king.† Dhritarāstra begat on Gāndhāri hundred sons headed by Duryodhana (5—8). In the hermitage of Shatashringa‡ Pandu was cursed by a Rishi that he would die of his intercourse with his wife.§ Dharma begat on Kunti for Pandu, Yudhishtira, the Wind-god Bhima and Shakra Indra. The two Ashwinis begat on Mādri Nakula and Sahadeva.‖ Afterwards Pandu died by knowing Mādri (9—10). Kunti gave birth to Karna in her maiden-hood who was under the protection of Duryodhana. By an accident enmity took place between the Kurus and Pandavas (11). The wicked-minded Duryodhana put the Pandavas into a house of wax and put

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* This practice of inviting learned and pious men for begetting offspring on widows was then sanctioned by the Sacred writ. The following six kinds of sons are mentioned in the Adi Parva of the Mahabharata :—

(1) *Aurasha* or the son begotten by one's own self on his wife; (2) *Pranita* or the son begotten on one's own wife by an accomplished person; *Parikriti* or the son begotten on one's own wife by a man for pecuniary consideration; (4) *Paunarbhava* or the son begotten on a wife after her husband's death; (5) *Kanina* or the son born in maidenhood; (6) *Kunda* or tho son born of a woman who had intercourse with four persons; (7) *Datta* or given by another; (8) *Krita* or bought from another; (9) *Upakrita* or son coming to another out of gratitude; (10) *Sayamupagata* or the son coming himself to give him away; (11)*Saha* or the son born of a pregnant bride; (12) *Hinajonidhrita* or the son born of a woman of lower caste (See Adi Parva Chapter CXIX Verses(33—34).

† Dhritarastra, though eldest, did not get the throne on account of his blindness.

‡ A mountain having a hundred peaks.

§ The story is to be found in the Adi Parva of the Mahabhrata. Once on a time Pandu retired into a forest with his two wives Kunti and Madri for a pleasure trip. There he shot down a deer while she was holding intercourse with his mate. She cursed Pandu saying that he would die of her intercourse with his wife. This was eventually brought about by his knowing his wife Madri.

‖ Pandu had no issue and he therefore requeste l his wives to invit various gods for begetting powerful sons on them.

fire to it. The Pandavas however with their mother managed to come out of the burning house (12). Then they all, under the guise of ascetics, lived in Ekachakra in the house of a Brahmana after having slain the Rākshasa Vaka (12). They then went to Pānchāla country on the occasion of Draupadi's Swayamvara.* And by shooting the mark the five Pandavas obtained Draupadi (14). They obtained half of the kingdom when Duryodhana and others came to know (of their whereabouts). Arjuna (obtained) from Fire-God the most excellent car as well as the celestial bow Gāndiva as also Krishna as his charioteer in battle. And they all, proficient in the use of arms, obtained from Drona unending shafts and Brahma weapons (15—16). Through Krishna's (help) Arjuna set fire to Khāndava forest.† And that Pandava with a downpour of arrows put a stop to Indra's showers (17). All the quarters were conquered by the Pandavas. And Yudhishthira ruled his kingdom celebrating a Rājasuya sacrifice‡ with profuse gold. This Suyodhana could not bear (18). He was

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* This was a ceremony prevalent in ancient India. A royal maiden used to invite all the eligible bride-grooms and select one after her heart. The following account of the condition of her *Swayamvara* occurs in the Adi Parva, CLXXXVII of Mahabharata.

"Causing a machinary to be erected in the sky the king Drupada set up a mark to be shot through that machinery. He said:—He who will string this bow, and he who will be able to shoot the mark above the machinery with these ornamented arrows, will obtain my daughter.

† The account occurs in the last chapter of the Adi Parvan of Mahabharata. The allusion is as follows:—Agni fed on clarified butter for years and grew pale. He went to Brahma for a cure who told him to go and devour the forest of Khandava the abode of the enemies of gods. He went there and put fire to it which was extinquished. He came back to Brahma who asked him to secure the help of Krishna and Arjuna who succeeded in the work though even Indra poured down rain to put out the fire.

‡ A sacrifice in which one becomes Lord Paramount after exacting allegience from minor chiefs.

then urged on by his brother Dushāshana, Karna, who had been enriched by him and as well as by Shakuni to play a game of dice, and by a dishonest trick defeated Yudhisthira and won his kingdom from him. The audience then laughed at him. Thus vanquished Yudhishthira with all his brothers retired into woods (19—20). He spent twelve years of the promised period in the forest and fed eighty eight thousand Brahmanas there (21). Then with Dhoumya and Draupadi making up the sixth they went to Virāta's house. The king passed there *incognito* as the twice-born Kanka and Bhima as the cook. Arjuna [lived in the guise of] Vrihannalā,* his wife as Sairindri† and the twins (as keepers of horses and kine). Under another name Bhimasena killed Kichaka‡ in the night who was about to ravish Draupadi. Arjuna defeated Kurus who had taken away kine from (Virata's) cow-shed and Pandavas were afterwards found out (22—24). Krishna's sister Subhadrā gave birth from Arjuna to her son Abhimanyu. Virāta conferred his daughter Uttarā on him (25). Dharmarāja then collected seven Akshouhinis of soldiers. He then despatched Krishna as an emissary for battle who said to the invincible king Duryodhana who was master of eleven Akshouhinis§ of soldiers:—"Give half of your kingdom to Yudhisthira, or at least give him five villages or give him battle."

Hearing his words Suyodhana said to Krishna:—"I will not even give him land measuring the point of a needle. I will fight with him." Then showing him his invincible universal form and adored by Vidura (Krishna) approached Yudhisthira and said "Fight with Suyodhana" (26—29).

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* An eunuch who was the tutor of Uttara.

† Maid-servant of the queen of Virata.

‡ Commander-in-chief of Virata's army who grew enamoured of Draupadi's beauty.

§ A large army consisting of 21870 chariots, as many elephants, 65610 horse and 109350 foot.

CHAPTER XIV.

Agni said:—The armies of Yudhisthira and Duryodhana assembled on the field of Kurukshetra. Beholding Bhishma, Drona and others and considering them as his elders (Arjuna) did not like to fight (1). The lord then said to Partha:—

"You should not grieve for Bhishma and others. The bodies are destructible, but the one, who has the body, does not perish (2). Know this soul as Para Brahma and that *I am Brahma*. Whether (a work) is successful or not a Yogin is always the same. Therefore observe your royal duties (3).*

Thus addressed by Krishna Arjuna got on his car, struck the musical instruments and fought. In the beginning Bhishma was the commander-in-chief of Duryodhana's army and Shikhandin was that of the Pandava army. Then there took place encounter between both (the parties). Dhritarāshtra's sons assisted by Bhishma killed Pandavas in battle (4—5). And the Pandavas headed by Shikhandin killed Dhritarāstra's sons in battle. There took place an encounter between *Kuru* and Pandava soldiers like that between gods and

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* This refers to the celebrated episode of the Mahabharata the *Bhagavad-Gita*, the greatest book ever written in any language of the world. These two verses constitute, as if, the key-note of the entire teachings of Krishna to Arjuna".

On some points the several philosophic systems vary; but all insist that knowledge is the essential means for the attainment of liberation; more or less all are indifferent to action as a complement of knowledge. Consequently the philosophic systems might become open to the charge that "the ascetic who never stirred from his seat was superior to the active, brave soldier or merchant who defended his neighbours in war or fed them in famine". The Bhagavad-Gita guards the devotee against this erroneous idea, by pointing out the duty of action as involved in "knowledge," and the danger of pure asceticism.

demons, enhancing the delight of and before the very eyes of gods stationed in heaven. For the (first) ten days Bhishma struck down the Pandava warriors with his weapons (6—7).

On the tenth day Arjuna showered arrows on the heroic Bhishma. And urged on by Drupada Shikhandin made a downpour of arrows like unto a cloud (8). The elephant warriors and the infantry struck each other with their respective weapons. 'Pointing out the road of battle, beholding the sun during its progress to the north of the equator, meditating on Vishnu and hymning his glories Bhishma, having death at his call, lay on a bed of arrows requested by Vasu to repair to his region (9—10).

On Duryodhana lamenting Drona assumed the office of the commander-in-chief. The Pandava soldiers were filled with delight as well as their chief Dhristadyumna (11).

There took place a dreadful encounter (between both the parties) increasing the dominion of Yāma.* Virāta, Drupada and others were sunk in the ocean of Drona† (12). The huge army of Duryodhana, consisting of elephants, horses, cars and infantry, was struck down by Dhristadyumna and Drona looked like death there (13). Afterwards, on (Yudhisthira's) exclaiming "Ashwathāmā‡ is slain" Drona threw off his arms. And then assailed with Dhristadyumna's arrows he fell down on earth (14).

On the fifth day on Duryodhana being stricken with grief the irrepressible Karna, having assailed all the Kshatryas, became his commander-in-chief (15). Arjuna assumed the command of the Pandava army. Then there took place a highly dreadful encounter with various weapons between them both like that between the gods and demons (16).

* Stripped off metaphor it means "in which many persons were killed".

† *v* harassed by Drona or covered by him with arrows.

‡ He was son of Drona. This was a false report for killing Drona.

In the battle between Karna and Arjuna Karna killed his enemies with arrows. And on the second day Karna was struck down by Arjuna (17). Shalya fought for half a day and Yudhishthira killed him. Having his army slain Suyodhana fought with Bhimasena (18). Having slain many men he addressed Bhimasena. And while he was about to strike him with a club Bhima struck him down as well as his younger brother with his club. In the night of the eighteenth day while asleep the highly powerful Ashwathāmā assailed one Akshouhini of Pandava army. He killed the sons of Draupadi, the Pānchāla princes and Dhristadyumna (19—21). While Draupadi was bewailing for the death of her sons Arjuna with an Aishika weapon took off the jewel of his head (22). Hari then revived [the warriors] scorched with Ashwathāmā's weapons. Uttarā at that time was *enciente* and the offspring of that conception was the king Parikshit (23).

Kritavarmā, Kripa and Drona's son then retired from the battle-field as well as the five Pandavas, Sātyaki and Krishna and not others (24). Having consoled his aggreved wives Yudhishthira, with Bhima and others, cremated all the slain heroes and distributed water and riches (15). Having heard from Shāntanu's son Bhishma various duties conferring tranquility viz the duties of a king, those leading to emancipation and those about making gifts he became the king* (17). And that represser of enemies made gifts unto Brahmanas in his Ashwamedha (horse) sacrifice. And hearing from Arjuna of the destruction of the Yādavas from a pestle and settling the kingdom on Parikshit he, with his younger brothers, repaired to heaven (18—19).

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* These accounts occur in the Shanti Parvan of the Mahabharata.

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Kritavarma, Kripa and [illegible] fled from the battle-field, as well as the five Pandavas, Satyaki and Krishna and the rest (14). Having [illegible] his aggrieved [illegible] Yudhishthira, with [illegible] and others, cremated all the slain heroes and distributed water and riches (15). Having heard from Shantanu's son Bhishma various duties conferring tranquility viz the duties of a king, those leading to emancipation and those about making gifts he became the king* (17). And that repressor of enemies made gifts unto Brahmanas in his Ashwamedha (horse) sacrifice. And hearing from Arjuna of the destruction of the Yadavas from a pestle and setting the kingdom on Parikshit he, with his younger brothers, repaired to heaven (18—19).

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* These accounts occur in the Shanti Parvan of the Mahabharata.

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CHAPTER XV.

AGNI said :—When Yudhisthira was established on the throne Dhritarāstra retired into woods with Gāndhāri and (travelled) from one hermitage into another as well as Prithā, O twice-born one (1). Burnt by a forest-fire Vidura went into heaven. Thus did Vishnu slay the Dānavas the load of the earth, for the protection of virtue and destruction of iniquity making the Pandavas the instrumental thereof. Then with a pestle, under the pretext of a Brahmanic imprecation he destroyed the Yādava race constituting a heavy load and installed Bajra on the kingdom.* Then

* The following account in Vishnupuranam fills up the gap.

MAITREYA said :—Tell me how Janarddana brought about the extermination of his own family under the pretext of a Brahminical curse and in what manner did he renounce his human body.

PARASARA said :—At the holy place of Pindarika, Viswamitra, Kanwa and the great sage, Narada, were seen by some boys of the Yadu family. Inflated with their youth and influenced by predestined results, they dressed and adorned Samba, the son of Jambavati, as a female and taking her to the sages, they addressed them with usual reverence, saying :—"What child will this female, the wife of Babru, who is anxious to have a son, give birth to?" The sages, who were gifted with divine wisdom, enraged at this insult, said :—"She will give birth to a club that will exterminate the entire Yadava race."

Thus addressed by the sages, the boys went to Ugrasena and related to him what had happened; and after some time, as foretold, a club was produced from the belly of Samba. Ugrasena had the club, which was made of iron, ground to dust and thrown into the sea, and particles of the dust there became rushes. There was one part of the iron club which was like the blade of a lance and which the Andhakas could not break; this when thrown into the sea was swallowed by a fish; the fish was caught, the iron spike was extracted from its belly, and was taken by a hunter named Jara. The all-wise and illustrious slayer of Madhu did not think it proper to counteract the predestination of fate.

In the interval an emissary despatched by the celestials came to Krishna and said to him in private:—"I am sent to thee, O lord, by the celestials; and do thou hear what Indra together with the Visvas, Maruts, Adityas, Sadhyas and Rudras respectfully represent. More than a century has gone by since thou, in compliance with the request of the celestials, descended upon earth for the purpose of relieving it of its load. The demons have been destroyed and the burden of earth has been removed; now let the immortals once again see their king in heaven. More than a hundred years have passed and if thou dost wish do thou return to heaven. This is the prayer of the celestials. And if this be not thy will, do thou remain here as long as it may be desirable to thy dependants." Whereto Krishna replied, "I am well aware of all thou hast said. The earth is not relieved of her load until the Yadavas are extirpated. I shall also speedily bring it about in my descent, and it shall take place in seven nights. Having restored the land of Dwaraka to the ocean and destroyed the race of Yadu, I shall proceed to the region of the celestials. Tell unto the celestials that having renounced my mortal frame and been accompanied by Sankarshana, I will then return to them. The tyrants that oppressed the earth, Jarasandha and the rest, have been slain and a youth even of the race of Yadu is no less than they an encumbrance. Having removed this huge weight of the earth, I will proceed to the mansions of the celestials. Say this to them."

PARASARA said:—O Maitreya, being thus addressed by Vasudeva, the messenger of the celestials bowed and took his heavenly course to the king of the deities. The illustrious Krishna too now espied signs and portents both on earth and in heaven prognosticating day and night the destruction of Dwaraka. Beholding those evil omens, he said to the Yadavas; "Behold these dreadful portents; let us hasten to Prabhasa to avert them." When he had thus said to the eminent Yadavas, the illustrious Uddhaba saluted and said to him: "Tell me, O lord, what is proper that I should do, for it seems to me that thou wilt destroy all this race. The signs that are manifest declare nothing less than the annihilation of the race. "Thereupon Krishna replied:—"Do thou by my favour proceed, by this celestial course, to the holy place Badrikasrama in the Gandhamadana mountain, the shrine of Nara Narayana; and on that spot sanctified by them, thou, meditating upon me, shalt obtain perfection through my favour. Having extirpated this Yadu race, I shall proceed to Vaikuntha; and after I have quitted Dwaraka, the ocean shall inundate it."

PARASARA said:—Being thus addressed by him and commanded by

Kesava, Uddhaba proceeded to the holy shrine of Nara Narayana. And the Yadavas, with Krishna, Balarama and others, having ascended swift-coursing cars, proceeded to Prabhasa. Having reached Prabhasa, the Kukkuras and Andhakas bathed there and, being excited by Krishna, indulged in liquor. As they drank, the destructive fire of dissension was engendered amongst them by mutual collision and fed with the fuel of abuse. Worked up with ire by the divine influence, they attacked one another with missle weapons, and when these were finished, they had recourse to the rushes growing nigh. The rushes in their hands became like thunder-bolts, and they assailed one another with them. Pradyumna, Syamba, Kritavarman, Satyaki Aniruddha, Prithu, Vipathu, Charuvarman, Charuka, Akrura, and many others, struck one another with the rushes, which became hard like thunder-bolts. Thereupon Krishna arriving there prevented them: but they thought that he was taking part with each severally and continued the conflict.

Thereupon, enraged, Krishna took up a handful of rushes to destroy them, which became a club of iron; and with this he killed many of the murderous Yadavas, whilst others fighting fiercely destroyed one another. At this time in the very presence of Krishna's charioteer, his swift steeds carried off his *Jaitra* car and entered into the sea. The discus, the club, the bow, the quiver, the shell and the sword of Kesava, having circumambulated their master, flew along the path of the sun. In a short time there was not a single Yadava left alive save the mighty Krishna and Daruka. Going towards Rama, who was sittiug at the root of a tree, they saw a huge serpent coming out of his mouth. Having issued out of his mouth, the mighty snake proceeded towards the ocean hymned by saints and other great snakes. Bringing an offering of respect, the ocean came to him and then the majestic being worshipped of all the attendant snakes, entered into the waters of the deep. Beholding the departure of the spirit of Baladeva, Kesava said to Daruka—"Do thou go to Vasudeva and Ugrasena and communicate unto him this. Go and inform them of the departure of Balabhadra, and the destruction of the Yadava race, and also that I shall engage in religious meditation. Do thou also inform Ahuka and the inhabitants of Dwaraka that their city shall be inundated by the ocean. And do ye await the arrival of Arjuna at Dwaraka. When Arjuna, the descendant of Pandu, shall issue out of the city, none of you should wait there but go whither the descendant of Kuru shall repair. Do thou also go to the son of Kunti and tell him that he may at my request protect my family according to his might. Then go to Hastinapur with Arjuna

having renounced his own body in Prabhāsa* at the command of the Deity. Hari was adored by the denizens of Brahma and Indra lokas. Balabhadra, the incarnation of Ananta, went to the heavenly region of Pātāla (2—5).

The Lord Hari is indestructible and is worthy of being meditated on by sages. In his absence the ocean submerged the city of Dwārakā (6). Having performed the cremation ceremony of the Yadavas he offered them water and gave away their riches. The cowherds, with the weapons of rods, carried away, after defeating Partha, all the wives of

and all the inhabitants of Dwaraka and, let Vajra be installed king over the race of Yadu."

Daruka said:—Thus instructed and having bowed unto and circumambulated Krishna again and again, Daruka departed as he had been directed, and having conducted Arjuna to Dwaravati, the intelligent servant of Krishna established Vajra as king. Thereupon having concentrated in himself that supreme spirit which is identical with Vasudeva, the divine Govinda was identified with all beings. Recollecting the words of the Brahmana, the curse of Durvasas, the illustrious Krishna sat engaged in meditation, placing his foot upon his knee. Then there came a hunter named Jara, whose arrow was tipped with a blade made of the iron club, which had not been reduced to powder; and espying from a distance the foot of Krishna he mistook it for a part of a deer, and shooting his arrow, lodged it in the sole. Approaching his mark, he saw the four-armed king and falling at his feet, repeatedly besought his forgiveness, exclaiming, "I have done this deed unknowingly, thinking I was aiming at a deer. Have pity on me who am consumed by my crime; for thou art able to consume me." Thereupon Bhagavan said: "Thou needst not have the least fear, hunter; by my favour, thou shalt repair to the region of the celestials." As soon as Krishna had said this, the celestial car arrived there, ascending which the hunter repaired to the regions of the celestials.

Thereupon the divine Krishna having united himself with his own pure, spiritual, inexhaustible, inconceivable, unborn, undecaying, imperishable, and universal spirit, which is one, Vasudeva, renounced his mortal frame and his connection with the three qualities.

* This sacred shrine is near Ajmere in Rajputana.

Vishnu* at the imprecation of Asthāvakra.† And Pārtha mourned for the loss (7—8). Consoled by Vyāsa he thought "I had strength as long as I was by Krishna." And then returning to the city of Hastinā he communicated every

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* O foremost of ascetics, one day while proceeding, Arjuna, the son of Pritha, halted the people he had brought from Dwaraka in the Panchanada country in a rich and fertile spot; the desires of the neighbouring robbers were excited when they saw a number of widowed females and immense riches in the possession of Arjuna alone. Worked up with their cupidity they assembled their villainous herds and said to them:— This Arjuna, alone with his bow, is passing amongst us having immense riches and numbeless women with him, whose husbands had been slain; cursed is thy strength therefore. His pride hath been increased by the death of Bhishma, Drona, Jayadratha, Karna and others; he is not cognisant of the prowess of the simple villagers. Up, up, take your long thick staves; this stupid fellow hates us. Why should we not lift up our arms?" Saying this they rushed armed with cudgles and clods of earth, upon the people who were without their lord. Arjuna met them and said to them in contempt; "Go away, O ye wretches, ignorant of what is right, if you do not wish to die." But they neglected his threats and seized his treasures and women, the wives of Viswaksena.

† In ancient time, a Brahman, named Ashtavakra, was pursuing his religious penances, standing in water and meditating on the eternal spirit for many years. On account of the overthrow of the Asuras there was a great festival on the summit of Meru; on their way to which Rambha, Tilottama and hundreds of other beautiful nymphs praised and hymned him for his devotions. They bowed unto him and eulogised him when he was immersed in water up to his throat, his hair twisted in a braid. They sang in honour of him whatever they thought would be agreeable to that most eminent of Brahmanas. Ashtavakra at last said to them:—"I am well pleased with you, illustrious damsels; ask of me, whatever you wish and I will give it however difficult it may be of attainment." Thereupon all these nymphs, Rambha Tillottama and others mentioned in the Vedas, replied;—"It is enough for us that thou art pleased, what else need we say, O Brahman?" But some amongst them said:—"If you are indeed pleased with us, O illustrious sire, thou grant us a husband, the best of men and sovereign of Brahmanas." Thereupon saying "so be it," Ashtavakra came up from the waters. When the nymphs observed him coming

thing unto Yudhisthira and his other brothers, who were the protectors of men at that time, saying "I have the same bow, the same weapons, the same car and the same horses. But they are all useless in the absence of Krishna as is a gift given to one born in an inferior family."

Hearing it and placing Parikshit on the throne the intelligent Dharmaraja with Draupadi and his brothers set out for final place, perceiving the instability of the world and reciting the (name of) Hari eight hundred times (9—12). On the great road dropped down Draupadi with Sahadeva and Nakula, Phalguna, Bhima and the king were filled with grief (13). Then seated on a car brought by Indra, he with his younger brothers, reached the celestial region. And beholding Duryodhana and others as well as Vāsudeva he was filled with delight. I have thus described Bhārata unto thee. He who reads it repairs to heaven (14).

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out of the water and saw that he was very ugly and crooked in eight places they could not restrain their merriment and laughed aloud. The Muni was very angry and imprecated them with a curse, saying:—"Since you have been so impertinent as to laugh at my deformity, I denounce upon you this curse; through the favour I have shown unto you, you shall obtain the first of males for your husband; and on account of my curse, you shall afterwards fall into the hands of thieves.

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CHAPTER XVI.

AGNI said:—I will now describe the Buddha* incarnation, by reading and hearing of which one acquires great profit. Formerly in the war between gods and demons the

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* A general name for the deified teachers of the Buddha sect amongst whom numerous Buddhas are reckoned. The name is [illegible] especially applied to the ninth incarnation of Vishnu. [illegible] was born in Kavilavastu at the foot of the Nepala mountain. His father [illegible]; Suddhodana who was a king and his mother was Mayadevi. The following sunmary of his life and work taken from a well-known [illegible] from the 4th to the 20th year.

4th year. Goutama admitted a rope-dancer to the Order and lived in Mahabana.

5th year. He went to *Kapilavastu* to see his father who was dying. After the cremation he returned to Mahabana followed by his step-mother and his wife, who were accompanied by many ladies. They all earnestly asked him to be admitted to the Order, but the Buddha was not willing to admit them to the Order, but at last yielded to the earnest advocacy of Ananda. He then retired to a hill near Allahabad.

6th year. Goutam returned to Rajgriha and admitted *Kshama*, the queen of *Bimbasura* to the Order. One of his disciples displayed miracles, but the Buddha strictly ordered that no miracles should be displayed and he particularly enjoined that miracles had nothing to do with religion.

7th year. His opponets induced a woman, named *Chincha*, to accuse him of a breach of chastity, but her deceipt was exposed.

8th year. He passed on a hill near *Kapilavastu*, made some new converts and returned to *Kosumbi*.

9th year. A great dissension broke out in the Order. The Buddha tried in vain to establish peace and amity. At last being disgusted, he left his disciples and went alone to the forest of *Parilyaka*.

10 year. The neighbouring villagers built him a hut, where he spent the rainy season. Here the refractory Buddhist monks found him out and asked his pardon. They were forgiven and well received. With his repentant disciples he went to *Sravasti* and thence to Rajgriha.

former were defeated by the latter. Saying "Save us, Save us!" they sought refuge with Isvara. Being infatuation

11 year. He made some more important converts and passed his time in Magadha and Kosala.

12th year. He made his longest journey, going as far as *Mantala* and returning via Benares preaching in all the places he visited.

13th year. He spent the year in *Chaliya* and *Sravasti* in delivering discourses.

14th year. He remained in *Sravasti*, where he delivered a discourse to his son *Rahula*. He then travelled to *Kapilavastu*.

15th year. The whole of the year he remained in the wood outside *Kapilavastu*, where he addressed a discourse to his cousin *Mahanama*, who had succeeded his father on the throne of *Kapilavastu*. He delivered also a discourse on the superiority of righteousness to alms-giving.

16th year. The year was spent at a place called Alavi.

17th year. He went to Rajagriha and passed the rainy season there. He preached a sermon on the occasion of the death of *Srimati*, a courtesan. He refused to preach to a hungry man until he had been well fed.

18th year. He went to Chaliya, where he instructed a weaver who accidentally killed his daughter. After passing the rainy season there he returned to Rajagriha.

19th year. Gautam travelled through Magadha preaching in all the villages. On one occasion finding a deer caught in a snare, he released it and fed it. The angry hunter tried to kill him, but he preached to him, who with all his family became his disciples.

20 year. He spent the year in preaching in villages and towns. In the forest of *Chaliya* he succeeded in overcoming by kindness a notorious robber named Angulimala, whom he persuaded to become a Buddhist Monk.

From the 21st year to the 45th year of his Buddha-hood we know almost nothing of his mission works. Perhaps one year was so much alike of the other, that his chroniclers did find nothing to narrate.

The *Summum bonum*, according to Buddha of a man's life, is to attain *Nirvana*, and this every man can acquire by spiritual exercises. He laid down the following laws for his monks.

What is that Law? It is (1) the four Earnest *Meditations* (2) the four Great *Efforts* (3) the four Roads to *Saintship* (4) the five *Moral*

of illusion and infatuation he was born as the son of Suddhodana (2). He infatuated the Daityas and made them

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powers (5) the seven kinds of *Wisdom*, and (6) the *Noble Eight-fold Path.*" (Rh. D. BUDDHIST SUTTAS, pp. 61-63.)

This is the sun and substance—a short summary,—of the teachings of the Buddha. We shall now try to explain each of the above docrines.

1. The four *Earnest Meditations* are meditation.

(*a*) On the impurity of the body.

(*b*) On the evils which arise from sensation.

(*c*) On the impermanence of ideas.

(*d*) On the conditions of existence.

2. The four *Great Efforts* are the efforts.

(*a*) To prevent bad qualities from arising.

(*b*) To put away bad qualities which have arisen.

(*c*) To produce goodness not previously existing.

(*d*). To increase gondness when it does exist.

3. The four Roads to *Saintship* are four means by which it is attained, namely,—

(*a*) The will to acquire it.

(*b*) The necessary exertion.

(*c*) The necessary preparation of the heart.

(*d*) Investigation.

4. The five *Moral Powers* are :—

(*a*) Faith.

(*b*) Energy.

(*c*) Rrcollection.

(*d*) Contemplation.

(*e*) Intuition.

5. The seven kinds of *Wisdom are*,—

(*a*) Energy.

(*b*) Recollection.

(*c*) Contemplation.

(*d*) Investigation of Scripture.

(*e*) Joy.

(*f*) Repose.

(*g*) Serenity.

6. The Noble *Eight-fold Path* are,—

(*a*) Right Belief.

relinquish the religion of the Veda. They then became followers of Buddha and induced others to forsake Vedic

(b) Right Aims.

(c) Right Speech.

(d) Right Actions.

(e) Right Means of livelihood.

(f) Right Endeavour.

(g) Right Mindfulness.

(h) Right Meditation.

The following general rules of a householder's duties are most essential.

General Duties.

PARENTS AND CHILDREN.

Parents should—

1. Restrain their children from vice.
2. Train them to virtue.
3. Have them taught arts and sciences.
4. Provide them with suitable husbands or wives.
5. Give them their inheritance.

The child should say

1. I will support them who supported me.
2. I will perform family duties incumbent on them.
3. I will guard their property.
4. I will make myself worthy to be their heir.
5. When they are gone, I will honour their memory.

PUPILS AND TEACHERS.

The pupils should honour their teachers.

1. By rising in their presence.
2. By ministering to them.
3. By obeying them.
4. By supplying their wants.
5. By attention to instruction.

The teacher should show his affection to his pupils—

1. By training them in all that is good.
2. By teaching them to hold knowledge fast.
3. By instruction in science and lore.
4. By speaking well to them, to their friends and companions.
5. By guarding them from danger.

religion (3). He became *Arhata** and afterwards made others *Arhatas*. Divorced from Vedic religion they became all Pāshandinas† (4). They committed (sinful) deeds capable of taking one to hell and received (gifts) from degraded persons. At the end of Kali yuga there will be mixed castes (5). And there will flourish robbers having no character. The Veda of Vājasaneya, proved by its fifteen branches, will be in existence (6). Under the cover of religion they will preach irreligion. And the Mlechhas in the guise of kings will devour men (7). Armed with a coat of mail and weapons, Vishnuyasha's son Kalki, with Jājnavalka as his priest, will extirpate the Mlechhas, establish the order and respective dignity of the four Varnas and various Ashramas‡ and lead people to the path of pure religion (8—9). Then having renounced the form of Kalki Hari will return to

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HUSBAND AND WIFE.

dThe husband should cherish his wife.

1. By treating her with respect.
2. By treating her with kindness.
3. By being faithful to her.
4. By causing her to be honored by others.
5. By giving her suitable ornaments and clothes.

The wife should show her affection for her husband :—

1. By doing her household works aright.
2. By being hospitable to kinsmen and friends.
3. By being a chaste and faithful wife.
4. By being a thrifty housekeeper.
5. By showing skill and diligence in all she has to do.

* Enlightened. A general term applied to the chief saints of the Buddha sect. They are ranked by them as superior to the gods of other sects.

† Irreligious people.

‡ A religious order of which there are four kinds referable to the different periods of life; 1st that of the student or *Brahmacharin*. 2 that of the house-holder or *Grihasta*; 3 that of the anchorite or *Vanaprastha*; 4th that of the beggar or *Vikshu*.

[illegible] will come into existence as [illegible] and Manwantaras the [illegible] are established in their duties [illegible] past and future. [illegible] who hears of or reads [illegible] all desired [illegible] It is Hari who makes all [illegible] and it is Hari, the cause of creation [illegible] (12—13).

CHAPTER XVII.

Agni said:—Hear, I will now describe Vishnu's sport of the creation* of the universe and others. He is the author of the creation and the beginning of the universe and creation and is with and without Gunas† (1). Brahma is un-

* The Hindu philosophers consider the work of creation and dissolution as merely a sport of the Lord.

† The three gunas or the universal tendencies of Nature form a most important factor in the metaphysical system of the Hindus. The great first cause is the Infinite, Incomprehensible, Self-existing Being from whom all spiritual and material matter is derived and from whom proceeds the universe; being immaterial he is above corruption; being invisible he can have no form or quality; but what we behold is his works. The entire universe, consisting of animate and inanimate creations, has emerged out of God and into Him, it will, in course of time, subside. He is the Absolute Reality and all things, present to our consciousness, are its phenomena or shows. The God is the neumenon and the universe before us is the phenomenon. The Absolute Real God manifests Himself as related for creating the universe

manifest and existent. In the beginning there was no sky, no day or night. Entering into Prakriti (nature) and Purusha

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which is called His Maya. As the beautiful luminary the sun casts its rays of light upon millions of pools of water and represents himself at the same moment on each of them, so are our souls the manifestations of the Divine Being. The creating power or energy of God is Prakriti or Nature—the material cause of the universe. It is blind and purposeless, without form or parts, is eternal, material, universal, forming for itself yet undeveloped being from which proceeds the visible world. In this creative energy of God, the material cause of the universe we find, on an analysis, three universal tendencies which are named by the Rishis the three *Gunas*. The action of these universal tendencies is not only visible in the nature of men, but it is equally so in the lower order of animate beings as well as in the inanimate creation. We find these universal tendencies or forces acting on the face of the creation. There is the chaotic or disorganising tendency which leads everything into confusion, there is the isolating tendency, by which every object tries to secure an individual position of its own and there is the harmonizing tendency by which every object gravitates to a centre of creation and which tries to bring all objects of creation into one universal order. Thus in the creation there is one disorganising tendency, one isolating tendency and one organizing tendency. These three universal tendencies are inherent in creation, both animate and inanimate and every form of growth is dependent upon the working of these tendencies. They are not the materials or ingredients which form all the objects of Nature but the laws that regulate their creation—the inherent energies or tendencies. The first is called the *Tama guna* or the disorganizing tendency or the energy that brings on confusion in the work of creation and puts obstacles in the way of order or harmony. The second is called *Raja-guna* or isolating tendency—or the inherent energy by which every object, in nature, struggles to secure its own independence and to isolate itself from the rest. The third is the *Sattwa-guna* or the tendency that tries to establish universal order,—the energy that tries to evercome confusion and isolating tendencies and bring every thing into the centre of a universal order. Because the creative energy of the God is invested with these three qualities or universal tendencies therefore every object in the creation partakes of its nature. Thus the harmonizing or organizing tendency is called the *Sattwa-guna*; the isolating tendency is called the *Raja-guna*; and the disorganizing

tendency is called the *Tamoguna*. These three universal tendencies, energies or qualities regulate the entire creation.

The Hindu Rishis have always meditated on their *Brahma* or Supreme Deity in His two aspects, namely *Saguna* or immanent and *Nirguna* or transcendent. The entire universe is resolvable into two factors, Nature and God; by the former may be understood the "totality of perceptible phenomena, and by the latter the eternal ground or cause whose essence they express." God is Himself the Real Absolute, and Nature is His objective manifestation. He is the eternal abiding ground, and Nature is the transient phenomenon. God is what is and Nature is what appears. In this His true, real nature God is transcendent. He is immanent when He manifests himself in Nature. The relation of God with the objective world is governed by three *Gunas* or qualities. These *Gunas* are the qualities [or] primary elements which constitute the entire objective world. These three principles are essential ingredients of which every object of Nature, from a man to an insect, from a mountain to a grass, is formed. These are the three universal tendencies, which govern the relation of the universe with the God, the relation of the object with the subject. These are the forms in which the Absolute Reality manifests itself. These three *Gunas* are *Sattwa* or the principle of organisation, *Rajas* or the principles of self-attraction and *Tamas* or the principle of disorganisation. When God manifests Himself in Nature He appears in these forms as such as such He is called immanent or *Saguna*. When God is in Nature, when the objective world is viewed in its relation to, and dependence on its author He is *Saguna*. Immanency is attributable to God only when He manifests Himself in Nature, only when the relation of the object with the subject is taken into consideration. The phenomena of Nature are objects which are not eternal. They are not permanent entities, but undergo changes. And so they must be related to an Eternal Subject, an abiding ground that remains unchanged in the midst of changes. No one can help thinking of something behind what he sees or feels. The colour, the form, the sound are not floating attributes,—they are attached undoubtedly to a permanent ground. This Eternal Essence from which all objects of Nature proceed, this permanent abiding ground which sends out all phenomena of Nature, this Absolute Reality which suffers no changes, is the *Nirguna Brahma* of the Hindu Rishis. God is transcendent as the absolute Reality—the Absolute Truth, Intelligence and Bliss—*sat, chit, anandam*. This is the true Nature of God that has been so often described in glowing terms by the Rishis of the Upánishads.

The Sacred Scriptures of the Hindus speak of God as both *Saguna* and *Nirguna* as manifesting in Nature and again transcending the objects of Nature—as partaking of qualities or *Gunas* of Nature and again transcending them. *Isa-Upanishad* it is said:—

तदेहेति तन्नेजति तद्दूरे तद्वन्तिके ।
तदन्तरस्य सर्व्वस्य तदुसर्व्वस्यास्य बाह्यतः ॥

"It (Brahman) moves but (truly) does not move: it is near, it is also distant. It is inside all this, and outside all this."

Similarly many other Sruti texts clearly prove that the Rishis of the Upanishadas contemplated upon the Divine Being both as *Saguna* and *Nirguna*. The former aspect of the Divine Nature is transitory, subject to change, relative and dependent, and while the latter is essential, absolute and eternal. The *Saguna* aspect is limited in time and space and *Nirguna* transcends all such limitations. The *Saguna* is ever changing and whirling, the *Nirguna* is enduring, central, regulative and reposing eternally in the midst of changes. The *Saguna* is accidental, and *Nirguna* is essential. The *Saguna* aspect is finite, and *Nirguna* is infinite. The *Saguna* excludes *Nirguna*, but *Nirguna* comprehends *Saguna*. The finite can not contain the infinite, but infinite can comprehend the finite.

It is for this reason the Rishis of the Upanishada hold that the *Nirguna* describes the nature of God in its absolute truth. Thus the conception of *Nirguna* is the conception of the True and Absolute Divine Being. The true nature of God, according to the Rishis, is *Nirguna*, it is only when His powers are alluded to in His manifestation in the object of Nature that He is called *Saguna*. They have therefore given a decided preference to the worship of *Nirguna*, though often times their disciples are exhorted to contemplate on the *Saguna* aspect of the Divine Being. It is indeed, very difficult to conceive One, Absolute, Infinite Being—but it is not very difficult to conceive Him in Nature, to contemplate Him as the author of the objective world and exercising His power in its preservation and destruction. The latter, though practically infinite is really speaking relative and finite. The *Nirguna* indicates the the true nature of the Divine Being while *Saguna* describes His power which though infinite in nature depends upon time and space for its manifestation. From the contemplation of the *Saguna* aspect of God one can arrive at that of the *Nirguna*—which is the ultimate goal of the spiritual exercises of a worshipper. *Nirguna* or absolute attributes of God include the *Saguna* or relative attributes. The only

[illegible] Vishnu agitated them (2).* In the beginning of the creation first came out the principle of Mahat (greatness) and then that of Ahankara† (ego-ism) and then the Vaikārika,

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[illegible] between the [illegible] describes the true Nature of the Divine Being, and the latter how He manifests Himself in Nature and governs the creation. [illegible] the first stage in a man's religious culture is the contemplation of the *Saguna* aspects, the ultimate stage [illegible] *Nirguna*.

Know [illegible] as Him —

"He is the ear of ears, [illegible] minds, prana of pranas, and eye of eyes.

"People cannot conceive Him in their mind, but He knows it. Know Him as Brahma.

"Know Him as Him whom people cannot see with their eyes, but through whom [illegible] they are all objects of vision."

"He is [illegible] cannot be described by words, not to be [illegible]. We do not know Him. Know Him as Brahma whose [illegible] gives utterance to words.

* According to Sankhya the creation is effected by the involuntary union of soul and nature. Others hold that Brahma brings about this union for a mere sport.

† The twenty-five principles of Sankhya's system are (first) Prakriti or Pradhana, the universal and material cause; the root or the other plastic origin of all. It is eternal productive but not produced.

2. Intelligence otherwise called Mahat or Buddhi. This is the first production of nature and the intellectual principle.

3. Ahankara or the consciousness of ego or I am. This is produced by intellectual principle.

4—8. Five Tanamatras or subtile particles or atoms perceptible to beings of a superior order, but unapprehended by the grosser senses of mankind. These are the production of the consciousness of ego.

9—13. Five instruments of sensation, namely, the eye, the ear, the nose, the tongue the skin.

14—18. The five instruments of action, namely, the organ of speech, the hands, the feet, the organ of excretion and the organ of generation.

19. Mind, serving both for sense and action.

20—24. Five elements produced from the five elemental particles, namely, (1) ether, or the vehicle of sound, it has the property of

Taijasa and Tāmasa creations (3).* From Ahankāra emanated Akāsha (ether) the vehicle of sound, air sensible to hearing and fire sensible to sight. Taste is the elementary particle of water and smell is that of earth. From Ahankara and the quality of Tamas emanate luminous bodies and organs [of sense and action] (4—5). The ten-fold devas (celestials are the (first) transition from the natural or the quiescent condition of the soul. Manas or mind is the eleventh organ. Then came into existence the self-sprung Lord desirous of creating various creatures (6). He first created water and in it seeds. Waters are called Nāra for they are the creation of Nara (the spirit of God); and since they were his first Ayana or place of motion, he hence is named Nārāyana or moving on the waters. The egg engendered in the water was gold-hued. In it Brahmā himself was born and therefore the Sruti reveals him to us *Swayambhu* or self-born. Having lived there for one full year the Lord Hiranyagarbha sundered that egg into twain, one forming heaven and another earth. And between these two fragments the Lord created the sky (7—10). The ten quarters upheld the earth when it was submerged under water. There Prajapati, desirous of creating created time, mind, speech, desire, anger and attachment and their counterparts. He created thunder

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audibleness; (2) air, sensible to hearing and touch; (3) fire, sensible to hearing, touch and sight; (4) water, sensible to hearing, touch, sight, taste; (5) earth sensible to hearing, touch, sight, test and smell.

25. Soul termed Purusa or Atman which is neither produced nor productive. It is multitudinous, individual, sensitive, eternal, unalterable, and immaterial. These twenty-five principles are thus contrasted in *Karika* "Nature, root of all, is no production, Seven principles, the great or intellectual one etc., are productions and productive; sixteen are productions (unproductive). Soul is neither a production nor productive."

* *Vaikarika* is the first creation which is the outcome of the first transition from the natural or the queiscent condition of soul. *Taijasa* or luminous bodies *Tamaśa*; is the creation of the quality of ignorance.

and cloud from lightning, rain-bow and birds from red colour. First of all he created Parjanya (Indra) and then from his mouth the Rik, Saman and Yayush. For completing sacrifice [he created] Saddhyas* who propitiated the Devas, the most exalted order of creation with sacrifices. [He then created] Sanatkumar from his arm and Rudra from his anger. [He then created] Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vashistha. They were regarded as the mind-born sons of Brahmā. O foremost [of sages] these seven procreated many dreadful offspring. Having divided his own body he became male with one half and female with another. Brahmā then procreated progeny on her (the female half) (11—16).

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CHAPTER XVIII.

AGNI said:—Priyavrata and Uttānapāda were the two sons of Manu Swāyambhuva who begat them on the maiden Shatarupa† endued with asceticism. The Lord Paramount [Uttānapāda] begat on Kardama's wife Kāmya‡ [two daughters] Samrāt and Kukshi. Uttānapada begat on Suruchi§ a son [by name] Uttama (1—2). He begat on Suniti a son [by name] Dhruva. O Muni, for establishing his fame Dhruva carried on austerities for three thousand celestial years (3). Propitiated with him Hari conferred

* Inferior deities or demi-gods.

† Literally having a hundred forms.

‡ In Vishnu Purana it is " Kanya.

§ Suruchi and Suniti were the two queens of Uttanapada.

on him a fixed station above all constellations.* Beholding his advancement Ushana† recited the [following] verses:— "Oh! I have heard of the wonderful ascetic powers of this Dhruva, placing whom before the seven Rishis‡ are now situate (5).

Dhruva begat on his wife Shambhu two sons Shisthi and Bhavya. And Shisthi begat on Suchāya five sinless sons (6), (viz) Ripu, Ripunjaya, Vipra, Vrikala and Vrikatejasam. Ripu begat upon Vrihatee the highly effulgent Chākshusa who again begat Manu Chākshusa on Pushkarini of the race of Varuna. Manu begat on Nadvala ten most excellent sons (7—8)—Uru, Puru, Satādumaya, Tapaswi, Satyavāk, Kavi, Agnistoma, Atirātra, Sudumnya, and Abhimanyu (9). Uru begat on his wife Agneyi six highly effulgent sons, Anga, Sumanas, Svati, Kratu, Angiras and Gaya§ (9—10). And Anga begat on Suneethi one son [named] Vena. Given to sinning and negligent to protect [his subjects] he was slain by the Rishis with Kuça reeds (11). But with a view to multiply his progeny the Rishis rubbed his right hand.‖ And from the rubbing of Vena's hand sprang the king

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* An exhaustive account of Dhruva's translation to stellar regions occurs in Vishnupuranam. "I do confer upon thee, O Dhruva a station which is above those of the sun, the moon, stars, Mercury, Venus, Saturn and all other constellations; above the regions of seven Rishis and the deties who traverse the universe".

† The preceptor of Daityas.

‡ The seven sages, Marichi, Atri, Angiras, Pulastya, Pulaha, Kratu and Vasishtha :. here the constellation called Ursa Major, the seven stars of which are said to be the seven sages mentioned above.

§ In Vishnupuranam the name *Siva* occurs for Gaya.

‖ A complete account of Vena's oppressions and haughtiness occurs in Vishnupuran. He oppressed his subjects and grew so haughty that he did not allow the sages even to perform a sacrifice in honor of Hari. For this insolence the Rishis killed him. So that he might not die sonless and the kingdom might not suffer from the absence of a king they rubbed Vena's right hand from which sprang the popular king Prithu.

Prithu [illegible] beholding him the Rishis said—"This highly energetic king will satisfy his subjects and acquire great fame (11). Armed with a bow and coat of mail Vena's son Prithu, the foremost of the Kshatriyas, protected his subjects [illegible] all with his innate lustre (12). He was the first of the lords of the earth who were sprinkled with water on the occasion of Rājasuya sacrifice*. From that ceremony were born the clever Sutas† and Māgadhas‡ (13). They sang [illegible] and verses in his praise. He obtained the [illegible] by pleasing his subjects. With celestials, Munis, Gandharvas (celestial musicians), Apsaras, [illegible] Pitris§, [illegible], serpents, reptiles and mountains [illegible] he milched the earth for corns and for protecting the lives of his subjects. Milched Vasundharā‖ granted desired [illegible] every vessel with which they [illegible] (15—17).

Prithu had two [illegible] sons Antardhāna and Pāli. And Antardhāna begat on Sikhandini a son named Havirdhāna (18). And Havirdhāna again begat on Dhishana six sons,

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* i.e. He was the first of all the Lords Paramount of the world.

† The founder of the race of bards whose duty was to compose verses about the families of great kings and sing their praises.

‡ The first born of the panegyrists—a class of men who flourished in every royal court of ancient India.

§ Departed manes: they are a class of inferior deities.

‖ The goddess Earth. A beautiful story about Prithu's attack of the Earth on behalf of his subjects occurs in Vishnu Puranam. Once the country suffered from famine and draught. Petitioned by the Rishis Prithu got enraged and pursued the Earth with uplifted arrows. She fled from one place to another and at last helplessly agreed to give what Prithu wanted. She asked him to give her a calf and level the surface of the earth. She then gave milk which is the root of all vegetation. This story has a great moral value. It shows that Prithu was the first king who levelled the surface of the earth and introduced cultivation. From him the Earth received the name of *Prithivi i.e.* the daughter of Prithu.

Prāchinavarhis, Shukra, Gaya, Krishna, Vreya and Ajina (20). [He was named Prāchinavarhis] on account of his placing upon the earth at the time of his prayer the sacred grass pointing to the east. The Lord Prāchinavarhis was a mighty king and Patriarch (21). Prāchinavarhis begat on Savarna, the daughter of Samudra (the ocean-god) ten sons who were all named Prachetās and well skilled in archery (22). They all practised the same religious austerities and remained immersed in the bed of the deep for ten thousand years (23).

Having obtaianed the dignity of patriarchs and pleased Vishnu they came out, [found] the sky overspread with trees and burnt them down (24). Beholding the trees destroyed by the fire and wind produced from their mouths Soma, the king [of plants] approached those patriarchs and said (25).

"Renounce your grief, I will confer on you this most excellent maiden Mārisha* begotten by the ascetic sage Kandu on (the nymph) Plamochā and [nourished) by me. Cognizant of the future I created this wife for you capable of multiplying your family. She will give birth to Daksha who will multiply progeny" (26—27).

Pracheta accepted her; and from her was born Daksha and the mobile and immobile creation, the two-legged creatures and quadrupeds (28).

The mind-born Daksha afterwards procreated daughters. He conferred ten of them on Dharma, thirteen on Kashyapa, twenty six on Soma, four on Aristhanemi, two on Vahuputra

* The great Rishi Kandu engaged in great penances. This filled the king of gods with fear who despatched nymph Plamocha to obstruct his devotion. The sage fell in love with her and lived in her company for many years. Afterwards perceiving his mistake he renounced her. Being remonstrated with by that sage she issued out of the hermitage and began to wend her way by the welkin rubbing the perspiration of her body with the leaves of the trees. The child, she had conceived from the sage, came out from the pore of her skin in drops of perspiration. The trees received those drops and the wind collected them. Soma protected it with his rays till it increased in size.

and two on Angiras (29—30). By mental intercourse they gave birth to Devas, Nagas and others. I will now describe the progeny of Dharma begotten by him on his ten wives (31). Vishwā gave birth to Vishwadevatas* Sādhyā to Sādhyas, Marut to Marutst and Vasu to Vasus‡. The Bhānus (suns) were the sons of Bhānu and the deities governing the moments of Muhurtha. Ghosa was begotten by Dharma on Lambā and Nāgavithi§ was born of Yami (32—33). And all the objects of the world were born of Arundhati Sankalpā (pious determination) was born of Sankalpā. The stars were the sons of the moon (34).

Apa, Dhruva, Soma, Dhara, Anila, Pratysusha and Prabhāsa were the names of the eight Vasus (35).

The sons of Apa were Vaitanda, Shrama, Shānta and Muni. Dhruva's son was Kāla, the destroyer of the world and Soma's son was Varchas (light) (36). Dhara's sons by Manohara were Dravina, Hutāhavyavaha, Shishira, Prāna and Ramana (37). Anila's sons were Manojava (swift as thought) and Avijnātagati (unknowable motion). And Agni's son Kumāra was born in a clump of Sara reeds (38). His sons were Sākha, Visākha, Naijameya and Pristhaja. Krittikā's son was Kartikeya and the ascetic Sanatkumar (39). Pratyasa's son was Devala. Prbhāsa's son was Vishwakarma. He was the maker of thousand arts for the celestials (40). And men are now making their liveli-hood out of the arts invented (by him). Kashyapa begat on learned Surabhi eleven Rudras (41).

By the favour of Mahadeva whom she thought of in her ascetic observances Sati gava birth to Ajaikada, Hirbradhna,

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* A class of deities to whom daily offerings are to be made.

† Wind-gods.

‡ A kind of demi-god of whom eight are enumerated *vis* Dhava, Druva, Soma (moon), Vishnu, Anila (wind), Anala (fire) Prabhusa and Prabhava.

§ The milky way.

Twasta and Rudra. Twastā's son was the beautiful and the highly illustrious Vishwarupa. Hara had various forms. Tryamvaka, Aparājita, Vrishākapi, Shambhu, Kapardi, Revata, Mrigāvyādha, Sarpa, Kapali and Ekaka—were the forms by which the entire world, mobile and immobile, was overspread with hundreds and millions of Rudras (43—44).

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CHAPTER XIX.

AGNI said:—I will now describe progeny of Kshyapa. O Muni, from Aditi and others the deities Tushitas of Chākshusa (Manwantara) were again begotten by Kashyapa on Aditi (1). They were born as the twelve Adityās in Vaivāswata Manwantara viz Vishnu, Shakra Twasta, Dhāta, Aryama, Pushā, Vivaswan, Savita, Mitra, Varuna, Bhaga and Ansu. The wives of Aristhanemi bore him sixteen children (2—3). The daughters of the learned Vahuputra were the four lightnings. The excellent Richas were the children of Angiras and the celestial weapons were the offspring of the Rishi Krishaswa (4). These appear and disappear age after age as the sun rises and sets.

Kashyapa begat on Diti (two sons) Hiranyakashipu and Hiranyāksha. She had also a daughter named Sinhikā who was married to Viprachitti. Rāhu and others were the children of Sinhikā (5—6).

Hiranyakashipu had four highly effulgent sons namely, Anuhrāda, Hrāda, Prahrāda, greatly devoted to Vishnu and Sanhrāda, the fourth. Hrādā's son was Hrada. Sanhrāda's sons were Ayushman, Sivi and Vashkala (7—8).

The son of Prahlāda was Virochana whose son was Bali, who had a hundred sons amongst whom Vāna was the eldest, a great [illegible]. Having propitiated Umā's Lord in the previous [illegible] Vāna obtained a boon from the Iswara that [illegible].

Hiranyāksha had five sons namely Shamvara, Shakuni, [illegible] and [illegible]. Danu had a hundred sons (11). Swarbhānu had a daughter named Prabhā. Puloma's daughter was known as Sachi. Vrishaparvan's daughter [illegible] had two daughters viz Upadānavi and Hayashirā (12). Puloma and Kālakā were the two daughters of Vaishvānara. They were married to Kashyapa and gave birth to ten millions of sons (13). In Prahrāda's family were born four *Koti* of Nivātakavachas. Tāmrā had six sons named Kāki, Syeni, Bhāsi, Sugrivi, Suchi and Gridhrikā. They gave birth to crows and other birds. Horses, camels &c., were also the offspring of Tāmrā. Aruna and Garuda were the sons of Vinatā.

The thousand serpents were the offspring of Surasā. Kadru also had a thousand children namely Sesha, Vāsuki, Takshaka and others. Animals having tusks were the offspring of Krodhavasa and aquatic fowls were the children of Dhara. Surabhi gave birth to cows and buffaloes and Irā was the mother of all sorts of grass (14—17). Swadhā gave birth to Yakshas and Rakshās, Muni to Apsaras and Aristhā to Gandharvas. These were the offspring of Kashyapa whether moveable or stationery (18).

Their children and grand children were innumerable. The Danavas were defeated by Devas. Having her children destroyed Diti propitiated Kashyapa, and prayed from him a son capable of destroying Indra and achieved her object. Indra seeking out her fault, [found out that one day] without washing her feet she fell asleep and (Indra) cut off the embryo. They became the deities Maruts and these forty-

nine highly effulgent celestials became the assistants of Shakra.*

Having installed the king Prithu over all these Hari and Brahma parcelled out soverignty unto others. The Lord Hari conferred the soverignty of Brahmanas and plants on the moon, that of water on Varuna. Vaishravana was the king riches, Vishnu the lord of Sun, Fire-god the king of Vasus, Vasava, the king of Maruts. Daksha became the king of Patriarchs and Prahrāda of Danavas (19—24). Yama became the king of Pitris and Hara the Lord of goblins. Himavāna became the king of mountains and Samudra (ocean) the lord of rivers (25). Chitraratha became the king of Gandharvas, Vāsuki the king of Nagas,

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* The following account occurs in Vishnupuranam.

O best of ascetics, when there was a quarrel amongst the Gandharvas, serpents Danavas and gods, Diti, having lost all her children, propitiated Kasyapa. Being perfectly adored by her, Kasyapa, the foremost of the ascetics, promised her a boon and Diti prayed for it in the shape of a valiant son capable of destroying Indra. O excellent Muni, he granted his spouse that boon. And having granted her that boon Kasyapa said :—"You shall give birth to a son who shall destroy Sakra, if with pious thoughts and a pure body, you carry the babe in your womb for a hundred years." Having said this the ascetic Kasyapa remained with her and she conceived being perfectly pure. Knowing that this conception was for its own destruction, Indra the lord of immortals, came to her and attended upon her with humility. And the slayer of Paka wanted there to thwart her intention. At last in the last year of the century he found out an opportunity. Diti, without washing her feet, went to bed. And when she was asleep the wielder of the thunder-bolt entered into her womb and severed the embryo into seven pieces.

The child, thus severed, cried out bitterly in the womb but Sakra again and again said "Do not cry." The embryo was thus cut into seven portions, and Indra, wroth again, cut each portion into seven pieces with his thunder-bolt. From these originated the swift-coursing deities called Maruts (wind.) They got this name from the words with which Indra had addressed the embryo (Ma—rooda—do not cry) and became forty-nine divinities, the assistants of the wielder of the thunder bolt.

Takshaka [illegible] the king of serpents [illegible] the king of [illegible] (2). [illegible] the king [illegible] the king of [illegible] the king of trees (3). [illegible] the king of [illegible] the regent of the east [illegible] that of the west [illegible] the north [illegible] the secondary creation (4).

[illegible]

Agni said:—The first creation of Brahman was Mahat (intellectual principle). The second was that of *Tanmatras* (subtle particles) which is known as Bhuta* (1). The third was the *Vaikarika* creation known as *Aindriya*† or that of the instruments of sensation and action. This is *Prakrita*‡ creation originating from the intellectual principle (2). And the main creation counts as the fourth and includes the immobile objects. By the name of *Tiryaksrotas* is meant birds, beasts &c (3). The sixth creation is *Urdhasrotas* which is known as *Devasarga*. And the seventh is *Arvaksrotas* which is man (4). The eigth is the creation of *Anugraha*§ composed of *Sattwas* (goodness) and *Tamas* (passion). Five are the *Vaikrita*|| acts of creation and three are *Prakrita* (5). And they together

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* Creation of elements.

† Relating to Indriya or organ of sense.

‡ From Prakriti or Nature.

§ An order of deities.

|| Relating to the excited condit ion of any thing.

constitute *Vaikrita* and *Prākrita*. And the ninth is Koumāra. These are the nine creations of Brahma, the radical causes of the universe (6).

Bhrigu and other sages married Kshyāti and other daughters of Daksha. People designate creation as three-fold, *Nitya*, *Naimittika* and *Dainandina*. That which takes place at the end of a minor dissolution is called *Dainandina*. The constant daily creation of beings is called Nitya (8).

Bhrigu begat Dhatā and Vidhāta on Kshyāti. Vishnu's wife was Shree who was requested by Sakra for multiplying progeny (9). Dhāta's and Vidhātā's sons were Prāna and Mrikanduka. Vedashirā bore Mrikanduka [a son named] Mārkandeya (10). Marichi begat on Sambhuti a son Pournamāsa. Angiras begat on Smriti his sons Sinivāli, Kuhu, Rākā and Anumati. And by Atri Anasuya gave birth to Soma, Durvāsā and the Yogin Dattātreya. Pulastya's wife Preeti gave birth to a child named Dattoli. Pulaha begat on Kshamā Sahishnu and Karmapadika (11—13). The wife of Kratu Sannati brought forth the highly effulgent Bālakhilyas, sixty thousand in number, no bigger than a joint of the thumb in size (14). Vasishtha begat on Urja the seven sages, Raja, Gotrā, Urdhavāhuka, Savana, Alaghu, Sukra and Sutapā. Agni begat on Swāhā, Pāvaka, Pavamāna and Suchi. Agnishwattas and Varhishads the former being devoid and the latter possessed of fires* were the Pitris (departed manes). Swadhā had two daughters Mena and Vaidhārini.

Hinsā (envy) was the wife of Adharma (unrighteousness); her offspring was Anrita (untruthfulness) and a daughter Nikriti. From these cama forth Bhaya (fear) and Naraka (hell) and two daughters (Mayā) (illusion) and Vedanā (pain)

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* According to the commentator this distinction is derived from the Vedas. The first class or Agnishwattas consists of those householders who when alive, did not offer burnt sacrifices: the second of those who presented oblations with fire.

(16—18). Māyā's son was Mrityu the allayer of the sufferings of creatures. And Vedanā bore for Rourava a son named Duhkha (misery) (19). And from Mrityu (death) sprang Vyādhi (disease), Jarā (decrepitude), Soka (sorrow), Trishnā (thirst), and Krodha (anger). While Brahmā wept from his weeping sprang Rudra. The Grand-father called him Bhava, Sharva, Ishāna, Pashupati, Bhima, Ugra and Mahādeva (20—21). From Daksha's anger his wife Sati renounced her body; and born again as Himavan's daughter she became the spouse of Shambhu (22). I will now describe, as I have heard from Narada, the method of worshipping, preceded by bathing and other rites, Vishnu and other gods that gives enjoyment and emancipation (23).

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CHAPTER XXI.

NARADA said:—I will now describe the ordinary form of Vishnu's worship as well as the Mantras (mystic formulæ) which grant all. [One should] worship [him by saying] salutation unto Achyuta* and his entire family (1). Salutation unto Dhātā (preserver), Vidhāta (creator), Gangā Yamuna, ocean, the prosperity of Dwāra (Dwārakā), Vāstu-deity, Sakti, Kurma (tortoise), Antaka, earth, religious knowledge, disassociation from the world, lordly powers, the Rik and other Vedas, Krita and other Yugas, Sattwa and other Gunas, the solar disc, the purifying and most excellent

* A name of Krishna—Literary—undecaying.

Jnāna and Karma Yoga* (2—4). Salutation unto joy, truthfulness, the various forms of Ishana's favoured seats, Durgā, speech, Ganas (goblins), Kshetra (field), Vāsudeva and others (5). Salutation unto heart, head, mace, coat of mail, eye, weapons, conch-shell, discus, club, lotus, Srivatsa (mystic mark on Krishna's breast) and Kaustava jem (6). He should then adore the garland of wild flowers, Sree (goddess of prosperity), Pushti, (nourishment), Garuda, preceptor, Indra, Agni, Yama, Raksha, water, air, and the lord of riches (7). [He should next adore] Ishana, his weapons, and his carriers bull and others. By worshipping Vishwaksena† first in the circular figure one acquires Siddhi (8).

This is the ordinary mode of worshipping Siva. One should first adore Nandi and then Mahākāla,‡ Ganga, Yamuna, the Ganas, the goddess of speech, the goddess of prosperity, the spiritual guide, the Vastudevata, the various Saktis,§ Dharma and other gods. Vāmā, Jyesthā, Roudri, Kāla-vikārini, Valavikarini, Valapramathini, Sarvabhutadamani Madanodmādini and Sivā [should then be worshipped in due order] (9—11). [Saying] Hām, Hum Hām salutation unto Siva form, he should adore Siva, his limbs and mouth. Houm salutation unto Siva, Ishāna and his other forms (12). Hrim Salutation unto Gouri; Gam, salutation unto Gana, Shakra, Chanda, heart &c. These are the mantrams in order

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* Yoga or union with the Supreme Being. The union can be effected by two-fold means—first by a true knowledge of the nature and being of Brahma or impersonal Self, which is called Jnana-Yoga, and Second by doing one's own duty and religious acts without any selfish motive which is called Karma-Yoga. This has been explained at length in the celebrated work Bhagavat-Gita.

† An epithet of Vishnu.

‡ Attendants of Siva.

§ Attending deities of the goddess Durga. These are enumerated as 8, 9 or even 50.

in the adoration of the sun. Then the twany coloured Dandin should be adored (13). [He should then] adore Vaishravana and the greatly pure Aruna, the charioteer [of the sun] and then the highly blissful Skandha and others (14). Then Diptā, Sukshamā, Jaya, Bhadrā, Bibhuti, Vimala these dreadful forms of lightning, which have their faces directed towards all, should be adored (15). Then with the mantram Ham, Khan, he should adore the seat of the sun, having the shape of the sky and fire-brands. [He should then say] Ham, Hrim, salutation unto the sun, salutation unto the heart (16). Salutation unto Arka (the rays of the sun) the lord of fires proceeding to the region of Asuras and air and having flames lighting up, earth, nether region and the sky, Ham. This is the amulet* (17). " Salutation unto the lustre, the eye and the weapons, Rājni, Shakti and Nishkalcha of the Sun. I will now describe in order and in brief the adoration of Soma, Angāraka, Budha, Jiva, Shukra, Shani, Rāhu, Ketu and the effulgent Chanda. The worshipper should then adore the principal seat of the image, heart &c. (18—19). The mantram of the Vishnu seat of Vishnu form is " Hrim, Shrim, Shridhara, Hari". Hrim is the mantram for all the forms capable of enchanting the three worlds (20). Him, Hrishikesha,† Klim Vishnu. With long vowels [one should adore] heart &c. With these mantrams should be performed Panchami Pujā‡ which gives victory in battle &c. (21). One should then adore in order his discus, club, conch-shell, mace, dagger, Srānga bow, noose, goad, (mystic mark) Srivatsa, (the jem) Koustava and garland of wild flowers (22). With the mantram Srim one should

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* Some mystic words are written on a paper or bark and it is then put into an amulet. If it is carried by a person he or she always becomes successful.

† Literally one who has controlled his senses. An Epithet of Vishnu.

‡ An adoration offered on the fifth day after the full-moon.

adore the great gooddess of prosperity Sree, Garuda, the spiritual guide, Indra and other deities. With the mantram Aum and Hrim one should adore the form and seat of Saraswati (23). Then Hrit, Lakshmi, Medhā, Kalā, Tusti, Pushti, Gouri, Prabhāvati, Durgā, Gana, Guru and Kshetrapa should be worshipped (24). Then he should say, "Gam, salutation unto the Lord of Ganas, Hrim unto Gouri, Shrim unto Sri, Shrim unto Twarita, Sou unto Tripura" (25). All the mantrams should be preceded by *Pranava* (Om) added *Vindu* to it, either while offering adorations or performing Japa (26). Celebrating a Homa with sessamum seed and clarified butter he who reads these mantrams of adoration, yeilding religious profit, desire, worldly profit and salvation, repairs to heaven after having enjoyed all the objects of desire (27).

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CHAPTER XXII.

NARADA said :—I will now describe the mode of bathing [necessary before the performance of] any religious rite. Meditating on the man-lion form one should take up a clod of earth. And dividing it into two pieces he should with one bathe his mind (1). Immersing himself in water, rinsing his mouth, and arranging his hairs, he should, protected by the lion, perform the due rite of bathing preceeded by Prānayama* (2). Meditating on Hari in his heart with the mantram consisting of eight letters he should divide the

* A Yogic process of the suppression of vital breath.

clod of earth into three parts on his palm and then protect the quarters* reciting the name of the lion (3). Reciting the name of Vāsudeva, determining within himself about sacred water, rubbing his body with Vedic mantrams, adoring the image of the deity and putting on a pure cloth he should perform the rite. Putting water into hands with mantrams, dividing it into two parts, drawing air and controlling it with the name of Nārāyana he should pour the water. Afterwards meditating on Hari, offering Arghya† he should recite the mantram of twelve letters a hundred times beginning in order with the seat of yoga, for all the Regents of the quarters, Rishis, Pitris, men and all creatures and ending with the mobile and immobile creation. Then having assigned his limbs [to the various deities] and putting a stop to the recitation of the mantrams he should enter into the sacrificial room. In this way in the adoration of the other deities one should perform the bathing with the principal and other mantrams (4—8).

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* This ceremony is necessary so that no impediment may approach the worshipper from any quarter.

† A respectable offering or oblation to a god or a venerable person.

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CHAPTER XXIII.

NARADA said :—I will now describe the mode of [offering] Pujā (adoration) by performing which Vipras attain all objects of life. Washing his head, rinsing his mouth and controlling his speech one should well protected sit in a Swastika, Padma* or any other posture, with his face directed towards the east. He should then meditate in the middle of his navel on the mantram *Yam* smoke coloured and identical with the terrific wind and purify all the impurities of the body. Then meditating on the mantram *Kshoum*, the ocean of light, situate in the lotus heart, he should, with flames going up, down and in contrary directions, burn down all impurities. He should then meditate on the mantram *Van* of the shape of the moon† situate in the sky. And then the intelligent worshipper should sprinkle his own body extending from the lotus heart with nectarine drops, through the tubulour organ Susumnā passing through the generative organ and other tubes (1—5).

Having purified the Tattwas (ingredients of worship) he should assign them. He should then purify his hand and the implements. First he should assign, beginning with the thumb of the right hand, the fingers of the two hands to the principal limbs. Then with sixty two mantrams he should assign the twelve limbs to the body namely heart, head, tuft of hair on head, skin, two eyes, belly, back, arms, thighs, knee-joints and feet. Then having offered *Mudrá* and

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* These are the various Asasnas or postures in which a Yogin sits to practise his devotion. *Asana* is that in which he crosses his legs underneath him and lays hold of his feet on each side with his hands.

† The word in the text is *Shashanka* literally meaning *having a hare on the lap*. It is an epithet of the moon.

recited His name one hundred and eight times he should meditate on and adore Vishnu (8—8). Having placed a water-jar on the left and articles of worship on his right he should wash them with implements and then place flowers and scents &c. Having recited eight times the adorable light of [illegible] he should take up water [illegible] and then meditate on Him. [illegible] directed towards the south-east [illegible] Agni the God, he should pray for [illegible] knowledge, [illegible] from worldly objects and [illegible]. He should cast off his sins and physical impurities on the [illegible] beginning with the East (11). In Kurma [illegible] he should adore Ananta, Yama, the sun and other luminous bodies. Having first meditated on them in the heart, invoked them and adored them in the circle he should again place offerings, water for washing feet, water for rinsing mouth, and *Madhuparka** (12—13). Then by means of the knowledge of the art of worshipping the lotus-eyed deity (Vishnu) he should place water for bathing, cloth, sacred thread, ornaments, scents, flowers, incense, lamps and edibles (14).

He should first adore the limbs at the gate in the east and then Brahma. He should then assign the discus and club to the southern quarter and the conch-shell and bow to the corner presided over by the moon (15). He should then assign arrows and the quiver to the left and right side of the deity. He should assign leathern fence and prosperity to the left and nourishment to the right (16). With mantrams he should worship the garland of wild-flowers, the mystic mark Srivatsa and the Koustava jem and all the deities of

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* A mixture of money, a respectful offering made to a deity, a guest or the bride-groom on his arrival at the door of the father of the bride; its usual ingredients are five :—

दधिसर्पिजलं क्षौद्रं सिता चैतैश्च पञ्चभिः। प्रोच्यते मधुपर्कः।

the quarters in the outside—all these parapharnalia and attendants of Vishnu (17). Either partially or wholly he should recite the mantrams for adoring limbs, and adore them, circumambulate them and then offer offerings (18). He should meditate in his mind "I am Brahma, Hari" and should utter the word "come" in the ceremony of *Avâhana** (invocation) and the words *forgive me* in the rite of *Visarjana*† (19). Those who seek salvation should thus perform *Pujâ* (worship) with the mantram of eight letters. I have described the worship of one form. Hear, I will now describe that of nine Vyuhas (20).

He should assign Vāsudeva, Bala and others, first to his two thumbs and then severally to his head, fore-head, mouth, heart, navel, buttock, knees, head and afterwards worship them. He should then worship one *Pitha* (the seat of a deity) and nine *Vyuhas* or parts of the body. He should as before worship in nine lotuses the nine forms and the nine parts of the body. In the midst thereof he should adore Vāsudeva (21—23).

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CHAPTER XXIV.

NARADA said:—I will now describe the Agni or fire rites, by which one attains to all desired-for objects.

Measuring a piece of land, four times, twenty-four thumbs in length, with a thread, one should make a square pit. On all

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* It is a religious rite of the Hindus by which they install life in the idol made for worship.

† A rite in which the life given is sent away and the idol is thrown away. These two peculiar religious rites distinctly show that the Hindus do not worship the idol but the spirit which they temporarily invoke in that idol.

sides of the pit, there should be left a space of two thumbs breadth and making its girdle (1—2). One seat of twelve thumbs in length, and eight, two and four thumbs severally in extent should be made in the East (3). One beautiful seat of ten, six and four thumbs in extent and with a mouth, two thumbs in width and lowering gradually should be made in the west (4). It should be of the form of a leaf of the holy figtree and should enter a little into the pit. A drain, quarter of a thumb in breadth and fifteen thumbs in length, should then be dug. The base of the drain at the seat will be three thumbs and the fore part six.

I have thus described to you the pit of three *mekhalas* (altars). I will now describe the circular pit. A thread should be fixed in the pit and its remaining portion should be fixed on its side (5—7). Placing half of the rope in the pit and the other half on the side makes a whirling circle. One fares well by making this whirling crescent-shaped pit. After placing lotus petals and mekhalas in this circular pit one should make a sacrificial laddle of the size of an arm for performing Homa (8—10).

Then he should make a site, thirteen thumbs in length, and four in breadth. He should dig a pit on the space covering three fourths of this area and a make a beautiful circle in the middle (11). He should purify the space outside the pit to the extent of half a thumb and one fourth of a thumb, and with the remaining portion should reserve a boundary line all around. A space measuring half a thumb should be kept at the mouth. A beautiful space covering five thumbs should be kept in the middle. The ground on all sides should be level, and that in the middle should be a little lowered. The last pit should be beautifully made according to one's own desire (12—16).

The sacrificial ladle should have a handle, one hand in length. The circumference of the spoon attached to it should be two thumbs. Diving it a little into the mud one

should draw with it a line on the fire named *Vajra* (1
He should first draw a line beginning with the corner pr
over by the moon, then two lines between it and the ea
then three lines in the middle towards the South. I
thus drawn lines with the recitation of the mystic
Om, one, versed in mantras, should make the seat in
the power of Vishnu lies (19—20).

Having adorned the incarnate form of the fir
remembered Hari he should throw it. Then taki
sacrificial twigs measuring the span between the thum
the fore-finger he should offer them (21). He shoul
spread three-fold Kuça grass in the east. He shoul
place *Shruk* (sacrificial ladle for pouring clarified butt
Sriva (ladle) on the ground. He should then place ves
keeping clarified butter, *charu** and the sacrificial grass
And then taking up water with the vessel, he should
other vessels with it (22—23). Then sprinkling all the
with sacred water thrice he should place before the sa
fuel. Then filling up the vessel with clarified bu
should keep it there. Then shaking it with the wind
breath he should perform the purificatory rite (24—2
should take up two Kuças whose tips had not been
each measuring the span between the thumb and th
finger, with the thumb and the nameless finger of th
hand. He should take up with it clarified butter tw
cast it thrice. And again taking up with them the sa
ladles he should sprinkle them with water (2
Having rubbed them with the Kuça reeds and washing
again the worshipper should place them reciting the
syllable *Om* (29). He should afterwards perform the
ceremony with *mantrams* each ending with *Om*. He
perform the prescribed portions of Garbhādhāna and
rites (30). He should perform duly all the *Vratas*

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* A sacrificial food by partaking of which one gains his obje

and *Adhikaras*. A worshipper should consecrate all the ingredients by reciting the mystic syllable *Om*. A Homa ceremony should be performed proportionate to the means of an individual (31). First should be performed Garbhādhāna,*a* then Punsavana,*b* then Shimantonnayana,*c* then Jatakarma,*d* then Namae and then Annaprasana*f*, then Chudākarana,*g* then Vratavandha*h* and then numberless other Vedic Vratas (vows). A qualified person should perform all these rites in in the company of his wife (32—34). Meditating on the deity in the heart and other parts, worshipping him he should offer sixty four oblations (35). The worshipper should then offer the full oblation with the sacrificial ladle, filling it up (with clarified butter) and reciting sweetly along with it the mantram with the word *Bhoushat* (36). Having purified the fire of Vishnu he should boil the Charu (food) belonging to Vishnu. Having worshipped Vishnu in the altar and remembering the mantrams he should boil it (37). Having worshipped in order with sweet-scented flowers his seat, bed etc, as well as the ornaments for the various limbs he should meditate on that most excellent of all the deities (38). Then oblations of clarified butter should be poured in order to fires placed in the north-east and north-west corners (39). Then having poured portions of clarified butter

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a One of the Samskaras or purificatory ceremonies performed after menstruration to ensure or facilitate conception. This ceremony legalizes in a religious sense the consummation of marriage.

b It is a ceremony performed on a woman's perceiving the first signs of a living conception with a view to the birth of a son.

c 'Parting of the hair' one of the twelve Samskaras or purificatory rites observed by women in the fourth, sixth or eigth month of their pregnancy.

d Ceremony performed on the birth of a son.

e Ceremony of giving name to the child.

f A ceremony performed when the child first tastes rice.

g The ceremony of tonsure.

h Investiture with sacred thread.

in the south and the north he should perform the ceremony of Homa in the middle reciting in order all the mantrams (40). In the Homa of endless limbs (parts) he should offer oblations of clarified butter to the ten forms of the deity with hundreds or thousands of sacrificial grass, sacrificial fuel and sessamum seeds (41). Having thus performed the Homa ceremony he should invite his disciples to place before the beasts of sacrifice fed by them and sacrifice them with weapons (42).

Having united the disciples with his own self with the fetters of *Avidya* (ignorance) and Karma he should adore the Lingam to which is bound consciousness (43). Perceiving its true essence by *dhyâna* (meditation) he should purify it with *Vayu* mantrams. He should then adore the creation of Brahmanda (universe) with Agni mantrams (44). He should then meditate on all articles reduced into ashes on the pit. He should then sprinkle the ashes with water and meditate on *Samsara* (world) (45). He should then assign creative power to the seed of the earth enveloped with *Tanmatras* or subtle elementary particles (46). He should then meditate on the egg arising therefrom, its container and identical with itself. He should then meditate within the egg on the form of the Purusha identical with Pranava (Om) (47). He should then attach the creative organ, situate within self, purified before. He should then meditate on the various senses (48). He should then divide the egg into two parts and place them in the sky and earth. And between them he should meditate on Prajapati (The Creator) (49). Meditating on his being born and supported by Pranava and making his form identical with mantras he should perform the Nyāsa rite (assignment of limbs to various deities) as described before (50). Meditating on the hands and head of Vishnu he should realize by Dhyana (spiritual meditation) that one is multiplied into many (51). Taking their fingers and tying them to their eyes with a

piece of cloth a mantrin should sprinkle them with sacred water (52). After having made the *Pujá* the preceptor, perfectly knowing the true nature of the god of gods, should make his disciples sit with their faces directed towards the west and their palms folded and filled with flowers (53). Instructed by their preceptor they should adore Hari after offering these handfuls of flowers (54). Having thus offered adorations without reciting any mantrams they should salute the feet of their preceptor; and afterwards they should offer him the Dakshina or fee, if possible the half of their worldly possessions (55). The preceptor should instruct the disciples and they should worship Hari by reciting his names, namely Vishwaksena, the lord of sacrifices and the holder of conch, discus and club (56). They should then place offerings with their fore-fingers to the circular altar, and dedicate to Vishwaksena the entire remnant of the offerings made unto Vishnu. Then bowing low they should sprinkle with water their own persons. And placing on their body the fire of the pit they should dedicate it to Vishwaksena, saying "May the hungry attain all and disappear in Hari (57—59)."

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CHAPTER XXV.

NARADA said :—I will now describe the marks of the adorable mantrams for worshipping all other members of his family, namely Vâsudeva, Sangkarshana Pradyumna and Aniruddha (1). Salutation unto the Lord, a, ā, am, as, om, salutation unto Narayana (2). Om, salutation unto eternal Brahma, Om salutation unto Vishnu. Om, Kshoum, Om,

salutation unto the Lord Narasimha* (3). Om bhur salutation unto the Lord Barāha.† He should then form the limbs of the mantram *Swar*, each duly ending in order with the syallable swar, the nine Nayakas, the kings, red like Java flowers, green-hued, red-blue, crimson coloured, bright like lightning and twany like honey (4—5). He should imagine heart and other parts divided according to the Tantras. The characteristics of Vyanjana and other mantrams are different (6). They are divided by long vowels ending with and interpersed with *Namas*. The principal and minor parts are composed of short vowels (7). Letters are divided in this most excellent mantram and the principal and minor limbs are composed gradually of long and short bowels (8). The consonants are used in order each ending with the mantram *Swa* in various divisions (9). Having made proper assignment a Siddha should recite these mantrams (10). With the twelve ramfiications of the principal mantram he should adore the heart, the head-gear, coat of mail, eyes, weapons and six limbs of Vishnu (11). He should then make, in order, assignment to the heart, head, tuft of hair, weapon, [eye, belly, back, arm, thigh, knee-joint, cheeks, and feet of the deity (13).

Kam, tam, pam, Sham, salutation to Vinata's son (Garuda); Kham, tham, pham, Sham, salutation to the club. Gam, dam, Vam, Sam is the mantram for securing health; Gham, dham, bham and Ham, salutation to Shree.

Vam, Sham, Man, Kham [is the mantram for adoring his conch-shell] Panchajanya.‡ Chham, tam, pam is the

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* The man-lion form of Vishnu, one of his incarnations in which he killed the giant Hiranya-Kasipu.

† The boar-form of Vishnu in which he raised up the earth from water after deluge.

‡ Krishna obtained this conchshell after destroying a demon who had assumed this form, for regaining the son of a Bralmana from his clutches.

[illegible] Lam, Kham, Vam for Sudar-shana [illegible] Vam, [illegible], Cham, Lam for his mystic [illegible]

[illegible] flowers. And Om [illegible] the great [illegible] With these various letters various [illegible] The caste and name of the [illegible] in the mantram for [illegible] should be added to each mantram [illegible] With Om [illegible] the tuft of hair of the great [illegible] should adore the [illegible] He should say "Om [illegible] to twenty [illegible] of the little and other fingers [illegible] his body saying "Prakriti is the [illegible] the great Purusha" [illegible] Om salutation unto the great Purusha. The air and the sun are his two lotus. [illegible] He should assign those with his fingers [illegible] He should assign the air and the sun to the fingers of the left hand. He should assign the various forms and limbs of the deity in the head (21). He should assign the extensive Rik Veda to his hand and the Yayus to his fingers and the two Atharvans to his two lotus palms (22). As before he should assign the extensive sky to his finger and body and the air and others to his fingers, head, heart, organ of excretion and feet. (23). Air, fire, water, earth [with sky or ether] are called five elements. Mind, ears, skin, tongue and nose are the five organs of sense. (24). One should assign the endless mind beginning with the thumb in order to head, mouth, heart, organ of ex-cretion and organ of generation (25). The prime form in the shape of Jiva (sentiency) permeates all and everywhere. Earth, sky, heaven, the principle of greatness, asceticism, truth should be assigned duly in the body and fingers begin-ning with the thumb. The lord of the world, first assigned

to the palm, should be gradually taken to the body, head, forehead, face, heart, organ of excretion and crown of the head. This is Agnisthoma rite. Next follows the sacrifice Vajapeyaka of sixteen limbs (26—28). In this Atirātra and Aptoyāma are the two optional parts. The soul of the sacrifice has seven forms. Intellect, egoism, mind, sound, touch, form, taste, smell, understanding should be duly assigned to the fingers and the body. He should assign teeth, and palms, to head, forehead, mouth, heart navel, organ of excretion and two feet. These are called eight *vyuhas* or limbs. A person should assign sentiency, identical with individual soul, intellect, egoism, mouth, sound, quality, air, form and taste to the two thumbs. He should gradually transfer them to the left hand through the fore and other fingers (29-32). Indra exists covering the ten parts of the body, head, forehead, mouth, heart, navel, organ of excretion, two knee-joints and two feet (33). He should assign fire between the two thumbs. Assignment should also be made with the fore and other fingers. Mind, identical with eleven organs, ear, skin, eye, tongue, smell, speech, hand, crown of the head, anus, should be assigned to head, forehead, mouth, heart, navel, buttock and the two knees (34—35). Male organ, mind and ears should be assigned to the two thumbs. Additional assignment should be made to the two thumbs by eight fingers (36). Head, forehead, mouth, heart, navel should be assigned to anus, two thighs, shanks, ankles and feet (37).

Vishnu, Madhuhara, Vamana (dwarf) of three footsteps, Sridhara, Hrishikesha, Padmanabha, Damodara, Keshava, Narayana, Madhava and Govinda are the names of Vishnu. He should be invoked everywhere. The thumb, and other fingers, two palms, two feet, two knees, waist, head should be assigned to head, crown of the head, waist and knees and feet (38—40). There are severally twelve, twenty-five and twenty-six parts—Purusha, intellect, egoism, mind, heart, touch, taste,

form, smell, ears, skin, eye, tongue, nose, speech, hand, head, anus, male organ, earth, water, fire, air, sky. The Purusha has all these in him; he should be invoked in the ten fingers, thumb and others (41—43). Having assigned the element in the palm, head or forehead he should assign mouth, heart, navel, buttocks, thighs, knee-joints in order to feet, knees, male organ, heart and head. Meditating on the great Purusha in all these twenty-six a wise man should adore [illegible] on the circular altar.

In the first part of the day he should worship heart &c. in the quarter presided over by the moon. As before he should adore (Vishnu's) weapons and (his carrier) Vinata's son in the quarter presided over by fire (N. E.) He should adore the guardian deities of the quarters in the middle of the fire (44—47). A man, having kingdom &c., should adore them by placing his middle fingers to the navel and having his mind fixed on the lotus (48). For conquering kingdoms, and for the preservation of all he should adore the universal form of Vishnu with all the parts and five limbs. (49). One should celebrate the sacrifice of Vishwaksena, having adored first Garuda and Indra. He will obtain all desired-for objects. The mantram is that of the ether *i.e.* *Byoma mantram*. (50).

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CHAPTER XXVI.

NARADA said:—I will now describe Mudrā* which brings the worshipper nearer to the object of his worship. The first is called *Anjali* or the folding of palms. The

* Certain positions of the fingers practised in devotion or religious worship.

second is called *Vandani* (fingers interweaved) to be placed on the heart (2). Fold the left palm keeping the thumb erect. Then interweave it with the thumb of the right palm. These are the three ordinary Mudras.

Besides these there are some other extraordinarny Mudras. By the interweaving of the smallest and other fingers eight more positions are formed in order (2—3). The first eight mantrams should be recited. With the thumb he should bend low the youngest finger, the ring finger and the middle finger. Raising up the hand before his eyes the worshipper should recite the nine mantrams. Having thus raised up the left hand he should slowly lower it down (4—5). These are the Mudras of the various limbs of Varāha (Boar). Having folded the left hand into a fist he should gradually release the fingers. He should lower a little the fingers of the right hand. Then the left hand should be folded into a fist with the thumb up. This brings on the success of Mudrā (6—7).

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CHAPTER XXVII.

NARADA said :—I will now describe *Dikshā* (initiation ceremony) that grants all objects of desire. The worshipper should adore Hari in the circle of a lotus. Having collected all the articles of sacrifice on the tenth day of a lunar fort-night, assigned and consecrated them with mantrams, reciting them a hundred times, designed for worshipping the man-lion form of Vishnu, he should scatter on all sides sessamum seeds, destructive of demons, reciting the mantram ending with the syllable Phat (1—2). He should assign

these *Saktis** [illegible] with [illegible], in the form of grace. He should next collect all the herbs and spread them with [illegible]. A worshipper should consecrate a hundred times in some vessels the Panchagavya† by the mantrams which are [illegible] the five principal forms of Vāsudeva (4). With the mantram ending with the word Narayana he should scatter them on earth thrice with the tips of a Kuça grass held by his right hand. Then seated with his face directed towards the east he should meditate on Vishnu in his heart. He should adore Vishnu with all his paraphernalia in the jar and *Vardhani* (a water jar) (5—6). He should consecrate the *Vardhani* by reciting the *astra* mantram for a hundred times. And sprinkling it with a continuous downpour of water he should take it to the north-east quarter (7). Taking the jar on his back he should place it on the scattered sesamum seeds. Then collecting them with Kuça seeds he should adore the presiding god of the jar and Karkari (a water-jar with small holes at the bottom) (8). He should then adore Hari, clad in a raiment and adorned with five jewels, in the sacrificial altar, offering oblations to fire in his honor and reciting [proper] mantrams for his adoration, as before (9). Touching him with a lotus and annointing his person with fragrant unguents the worshipper should fill up the boiling vessel with clarified butter and cow's milk (10). Then seen by Vāsudeva and Sangkarshana he should throw rice mixed with clarified butter

* The active power of a deity regarded as his wife. In the Hindu system of worship every deity is worshipped along with his consort. No worship is complete unless this active energy in the shape of a female deity is adored. But Sakti, in Hindu mythology, popularly and generally refers to Durga the consort of Siva.

† The five products of the cow taken collectively *i. e.* milk, curd, clarified butter or ghee, urine and cow dung. All these are regarded as sacred articles of paramount and essential importance for worshipping a deity.

into the well-purified milk (11). Meditating on Pradyumna the worshipper should stir it slowly with a Kuça reed and thinking of Aniruddha he should put down the boiled food (12). Then washing his face and hands, besmearing it (with sandal) he should put the sectarial mark with ashes on his forehead and then place the beautifully prepared and purified *charu* by the side of Nārāyana (13). He should dedicate one portion of it to the deties, the second to the jar and with the third portion he should offer three oblations (14). He should offer the fourth part to his pure-souled preceptor along with all his disciples. Having consecrated the tree of milk seven times with Nārāyana mantrams, used a peice of wood thereof for cleaning the teeth, been conscious of his sins, offered oblations to the hundred auspicious and most excellent lions, lying in the north and north east quarters belonging to Indra and Agni, rinsed his mouth and entered the temple of worship the mantrin should circumambulate Vishnu with the recitation of mantrams (15—17).

Thou art, O lord, alone the refuge of the beasts, sunk in the ocean of the world, for being released of the fetters. Thou art always fond of thy votaries. Thou dost always forgive the celestials fettered by Prakriti with her noose. By thy grace I shall release these beasts bound with a noose (18—19).

Having made this declaration to the Lord of the celestials he should allow the beasts to enter (that temple). Having purified them according to the rules mentioned before and consecrated them with fire he should close their eyes. Mentioning the name of the deity he should pour handfuls of flowers there (20—21). He should then duly perform the rite of recitation and worship. He should mention the name of the idol on which flowers fall (22). He should then take up a red thread spun well by a maiden and measure it six times from the tuft of the hair to the toe and again multiply it three times (23). He should then

meditate on Prakriti as being present there, in whom the universe lies, and from whom the universe is born and who appears as manifold by her various actions (24). Having thus made nooses of Prakriti proportionate to the number of beasts he should place that thread on an earthen tray by the side of the pit (25). Thereupon having meditated on all the Tattwas,* beginning in order of creation from Prakriti to the earth the worshipper should assign them to the body of his disciple (26). All these are known by persons, devoting their thought to the ascertainment of the nature of principles, and are severally divided as one, five fold, ten-fold and twelve-fold† (27). With five organs of action the entire universe is created. Having drawn all the Tanmatras (subtile particles) with self he should place the Māyā (illusion) rope on the body of the beast (28). Prakriti is the creative power—the agent is *Buddhi* (intellect) or *Manas* (mind). The five Tanmatras originate from Buddhi and the five elements from the organ of action (29). He should meditate on these twelve principles in the rope and body according to his desire. With the residue of offerings he should offer oblations to the work of Creation carried on in grades (30). Celebrating one by one a hundred Homas he should offer the most perfect oblation. Then covering the earthen tray he should dedicate it to the presiding god of the jar (31).

Having duly performed the *adhivāsa*‡ ceremony he should initiate his devoted disciple. Having placed in an [open]

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* See note on p 79.

† The first one division is Prakriti. The five divisions are Tanmatras or five subtle particles; the ten divisions are the five instruments of sensation and the five instruments of action; with Prakriti and mind added to these ten the twelve parts are made up.

‡ Preliminary rite of consecrating an idol before it is placed or a pupil before he is initiated.

place where the wind blows *Karani** and a *Kartari*† made either of silver or iron as well as other necessary ingredients and touched them with the principal mantram he should perform the *Adhivâsa* ceremony (32—33). [He should then recite] "salutation I offer this food to the goblins." Then he should meditate on Hari as lying on the sacrificial grass. He should next adorn the sacrificial yard by spreading over it jars of sweet meats (34). He should perform a sacrifice in honor of Vishnu in that circular altar; and then pouring oblations to the fire he should initiate his disciples seated in Padma postures (55). Sprinkling water on Vishnu with his hand and touching gradually his head he should meditate on Prakriti and all her transformations as well as on all the presiding deities present there (36). Bringing the creation in his mind he should gradually transfer it to his heart. He should then meditate on all transformed into Tanmatras and on all identical with Jiva (or sentiency) (37). Thereupon having offered prayers to the presiding deity of the jar and drawing the thread the worshipper should approach the fire and place it on its side (38). He should offer a hundred oblations with the principal mantram to the presiding god of the creation present there and then offer the most perfect oblation (39). He should then collect white dust and consecrate it a hundred times with the principal mantram. He should then throw it on his heart reciting the mantram terminated by *Hum* and *phat* (40). Then gradually with mantrams formed by subtracting syllables he should offer oblations to earth and other Tattwas (41). He should gradually transfer all the Tattwas, fire &c to their abode Hari; and the learned worshipper should then think of the sacrifice (42). He should subtract the Tattwas and then attain quietitude. He should then

* An arrow of a particular shape.

† A knife.

offer oblation to the fire. Offering eight oblations each in favour of Garbhādhāna, Jātakarma, Bhoga (enjoyment) and dissolution, he should offer one to Suddhi or purification. Taking up pure ingredients he should offer the most perfect oblation. And gradually he should offer oblations to other Tattwas. Afterwards by Jnāna Yoga he should immerse Jiva, freed of worldly fetters, in the Eternal Paramātman (43—46). The learned man should think of the spirit of disassociation in the Ever blissful pure and intelligent (Atman). Afterwards he should offer the Purna (or most perfect) oblation in honor of the deity and finish the rite of Dikshā or initiation (47).

I will now describe the Prayoga (working) mantrams associating the rite of Dikshā with Homa.

Om, yam, goblins, the pure Hum, phat. By this one should strike and separate the two.

Om, yam, I destroy the goblins. Hear how this should be united with Prakriti after having accepted it.

Om, Yam, Bhutani Punscha: I will now relate the mantrams of Homa* and those of Purnāhuti† (48—49).

Om Swāha destroy these goblins.

Om, am, om, Namas (salutation) unto the Lord Vāsudeva Boushat.

After offering the Purnāhti he should make his disciples do the same. Then the learned worshipper should purify all the Tattwas in due order with the mantram Swa preceded by Tavana and ended by Namas.

Om Vām the organs of action. Om-dem the organs of intellect &c.

Om sum Tanmatra of smell. Om sum sum Prakriti. Om sum sum destroy all Swāha.

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* The ceremony of offering oblations to the fire.

† The final and most consummate offering to the fire.

Then Purnâhuti should be offered in the northern direction.

Om Ram, the Tanmatra, the subtle element of taste.

Om Bhen the Tanmatra of form. Om Ram the Tanmatra of touch. Om am the Tanmatra of sound. Om bham Namas. Om som egoism. Om nam intellect. Om om Prakriti.

I have thus described the Dikshā ceremony of the deity of one form and also described the dedication to nine Vyuhas.

Having consumed all a man should consign Prakriti to Nirvana, and he should then consign Prakriti to the Ishwara shorn of changes (50—53).

Having purified the elements he should purify the instruments of action, intellect, Tanmatras, mind, knowledge and egoism (54). Having next purified the gross body and the soul he should again purify Prakriti. The pure Prakriti and Purusha are stationed in Iswara (55). A person, qualified to understand the principles, should meditate on the deity, after Purnahuti and initiate his disciples whom he had known well and who had been freed from the bonds of Bhoga (endless law of retribution) (56). Having meditated on the deity with his limbs and mantrams he should gradually purify equally all the Tattwas. Having thus meditated on the deity endued with all lordly powers he should offer the *Purnâhuti*. This is the initiation ceremony of the worshipper. In this there is no necessity of any article or property which is not within his means (57—58).

Having worshipped the deity as before with all the ingredients the foremost of votaries should initiate the disciple on the twelfth day from that of the *adhivâsa* ceremony (59). The disciple must be devoted, humble, endued with all the physical accomplishments and not very rich. Having worshipped the deity in the altar he should initiate such a disciple (60). The spiritual guide should meditate

in the person of the disciple on the entire host of gods and all the elements spiritualized in order of the creation (61). He, desirous of creation, should offer, in honor of Vāsudeva and other agents of procreation, each sixteen oblations accompanied with mantraus beginning in due order from the commencement (62). Having released all the fetters of Karma which bind one to births the spiritual guide should purify them with Homa by the destructive Yoga (63). Having withdrawn them gradually from the body of his disciple the spiritual guide should purify all the Tattwas immersing them in Agni, Prakriti, Vishnu and other deities (64). With Purnāhuti he should purify the impure principles. After the disciple had attained his natural state of mind he should consume all the qualities of Prakriti (65). As necessary or qualified to do he should either free or bind the beasts. Or in their absence the preceptor should perform the *Sakti diksha* (66). Having worshipped with reverence all the ascetics endued with spiritual powers he should place his son by Vishnu in the altar (67). The disciple should sit with his face towards the deity. And the spiritual guide should sit with face directed askance. He should then meditate on all the sacrifices, instituted along with those performed on the changes of the moon (68). He should by Dhyāna meditate on the deity in the person of his disciple and touch it as before (69). He should then gradually purify all the Tattwas on the altar of Hari. And he, engaged in the enquiry into self, should touch it, take it and set it aside (70). He should gradually, according to their nature, purify them and unite them with the deity. And then he should collect them with a purified mind (71). He should by Jnāna *mudrà* and *dhyâna* yoga purify them. When all the Tattwas are thus purified he should place them in the Great Iswara (72). Having burnt them he should extinguish the fire and engage his disciples in ths service of the Lord. Then the foremost of spiritual guides should conduct the

worshipper in the road of Siddhi (73). Having thus performed vigilantly all the rites a house-holder becomes a qualified person. He should so long purify his own self as long as his anger is not dissipated (74). Knowing himself shorn of anger and freed from sins a self-controlled person should confer the previlege of a qualified person either on his own son or his disciple (75). Having burnt the noose of cosmic illusion, and stationed himself in self he should, in his unmanifest form, wait for the destruction of his body (76).

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CHAPTER XXVIII.

NARADA said :—I will now describe the Abhisheka ceremony of the preceptor and his son by which a worshipper attains *siddhi* and a diseased man becomes freed from diseases (1). A king obtains kingdom and a woman acquires a son freed from sins. He should assign jars containing jems in the middle and east. He should place in rows a thousand or a hundred of them in the circular altar under the canopy in the east of Vishnu (2—3). Having placed them all he should assign his son in parts to all. He should then perform the Abhisheka ceremony. Men should there offer Yoga and other Pitakas (altars) for receiving favours. The preceptor should announce the conditions and a disciple, initiated into secrets; he acquires all that he wants (4—5).

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CHAPTER XXIX.

NARADA said:—Having worshipped the Lord Hari on a circular altar erected on a purified ground in the room a worshipper should practise mantrams in the temple (1). On a square piece of ground he should draw a circle and should write the word *bhadra* (auspiciousness) in all the minor compartments (2). Thirty six compartments should be made outside. Two rows should be made and two doors on two sides (3). He should make a lotus-like circle in the exterior, and should make twelve parts in the half of the lotus (4). Having thus divided it he should make four circles, one around the other. The first is the ground of pericarp, the second is that of filaments, the third is that of petals and the fourth is that of the tips of petals. He should join the points of the triangle with a thread (5—6). Having connected with it the filaments and the petals he should draw eight petals (7). Then the interstices between the petals should be drawn inside the figure. Then the tops of the petals should be drawn one after another. They should be again drawn on sides and on the exterior. Then filaments should be drawn between two petals (8—9). This is the ordinary lotus circle of sixty two petals. Then in proper measure the pericarps, in halves, should be drawn in the east in due order (10). By its side six Kundalis should be drawn in circles. Thus twelve fishes should be drawn in the lotus of sixty two petals (11). For attaining success in the rite one should draw the figure of an unbroken fish with five petals. The line of sky (Vyomarekhā) should be drawn outside the Pitha (altar); and then he should sweep clean the compartments (12). Two and two other figures, for the feet, should be drawn in the three corners. The bodies

should extend on all the four sides (13). Then the fins should be drawn in the directions for forming the row. Doors should be made in all the four directions (14). One the sides of the doors an expert man should draw eight graceful expressions; and by them graceful expressions should be drawn (15). Then corners of minor ornaments should be made. In the middle compartment two figures each should be drawn in four directions (16). On the four external sides figures should be made with clay. For beautifying it three figures should be drawn on each side of the petal (17). Similarly in the contrary direction minor ornaments should be drawn, three in number, without any gap in and outside the cone (18). Thus the sixteen compartments are formed and thus the other circle is formed. In the sixty-second division a row of thirty-six petals should be drawn in the lotus (19). One fin should be drawn at each door for beautifying it. In the circular altar of one cubit a lotus should be drawn with twelve fingers (20). With the thumb the door should be drawn one cubit in area. Then four altars should be made; the circular lotus should be two fingers in circumference (21). The half of the lotus should be drawn with nine fingers, the navel with three, the doors with eight and the circumference with four (22). Having divided the ground into three parts he should draw the inside with two fingers. Then for accomplishing his object he should write the five short vowels and draw the radii (23). Then according to his own desire he should either draw lotus petals, or citron leaves or the leaves of the lotus (24). The outer circumference should be drawn from the root of the radius (25). He should roll the middle *Arani* (fire-producing stick) in the interstice between the radii and at all the intervening spaces citron leaves of equal dimensions should be drawn (26).

Then the ground should be divided into seven parts, each of them measuring equally fourteen fingers. Then two

hundred and ninety six apartments should be drawn. The word *bhadra* (auspiciousness) should be written there. They should be encircled with rows on which the names of the quarters should be written (27—28). Again on all these rows figures of lotuses should be drawn. Then in the middle compartment necks should be drawn in all the quarters (29). Four figures should be drawn outside, and after it three in each row, one after the other. Then an ornament should be drawn by the side of each neck (30). He should sprinkle thrice with water the seven extremities of the external cone. Thus is formed the circular altar of seven divisions where Hari should be worshipped (31). This is the circular altar of twenty five *vyuhas* where the universal form of Vishnu is worshipped. Thirty two cubits of ground should be equally measured by a votary with his hand (32). Thus within sixteen (principal) compartments one thousand and twenty four minor ones are formed (33). Having written *bhadra* and sprinkling water to the fire he should write eight *bhadrakas* with six compartments in all the quarters. Then sprinkling the fins and the sixteen *bhadrakas*, with water he should draw other fins on all sides 34—35). He should then draw the twelve doors, three in each quarter, six at the outside, and four severally in the end, middle and all sides (36). He should draw, for beautifying the figure, four doors, two outside and two inside. And three minor doors should be drawn in the extremeties and five outside (37). Then he should as before make ornamental drawings, seven in the external cones and three in the end (38).

He should worship Para Brahma in the auspicious twenty-five Vyhuas. Then gradually in the lotus drawn in the middle beginning with the east he should worship Vāsudeva and other deities (39). Having worshipped the Boar form of Vishnu in the first lotus he should adore the Vyuahas till the worship of the twenty-six is finished (40). In the lotus he should adore all the Vyuhas with great care. He should then regard

Prachetā in the shape of the sacrifice (41). He should regard Achyuta as divided into many forms such as truth etc. He should then portion out the ground of forty fingers (42). He should first divide it into seven, then again into two, then into four, six, seven, hundred and thousand (43). The *bhadra* of the compartments should be encircled with sixteen of them. Then rows should be drawn on the sides along with the *bhadras* (44). Sixteen figures of lotuses should be drawn, then twenty four lotuses for rows and thirty two lotuses for fins (45). Then with forty rows and three fins the principal and minor ornaments of the doors should be drawn in all the directions (46). Two, four or six doors should be drawn in all the directions; either five or three should be drawn outside for ornamenting them (47). Either on the sides or in the end of the doors six figures should be drawn; four being in the middle. And six minor ornamental figures should be drawn there (48). All should be collected in one side and there should be four sacrificial ladles (49). In every side there should be three doors. Five rows should be drawn severally in the five corners. There should be eight compartments of the auspicious circular altar (50).

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CHAPTER XXX.

NARADA said:—One should adore the lotus-navelled Brahmā, with all his limbs, in the middle lotus. In the lotus in the north-east corner he should adore Prakriti and Purusha in the lotus in the north (1). In the south of the Purusha fire-god should be worshipped and the wind-god in the south-east quarter presided over by Varuna. The sun should be

adored in the moon, lotus and the Rik and Yajus in the *Aisha* lotus (2). Indra and other deities should be worshipped in the sixteen lotuses of the second row, as well as the Saman, the Atharvan, the sky, air, fire, water, earth, mind, ear, skin, eye, tongue, nose, &c., (3—4). Having worshipped the principle of greatness, asceticism, truth, Agnisthoma, Atyagnisthoma, Sodashi, Vayapeyaka and Atirātra he should adore Aptayāma. He should in due order meditate in the lotuses on mind, intellect, egoism, sound, touch, color, taste, smell,—all these twenty-four Tattwas, as well as on Jiva (sentiency), the Ego, the lord of the mind, and the sound form of Prakriti), (5—7). He should then worship the image of Vāsudeva and others identical with ten organs such as mind, the ear, skin, eye, tongue, nose speech, hand, feet and others in thirty-two lotuses. He should then adore twenty-six forms of Purusottama, &c., in the eternal circle (8—10). The lords of the months should be worshipped in order in the lotuses of the *Chakra*, as well as the eight, six, five and other forms of Prakriti (11). Then the *Rajapata* (shedding of blood) ceremony should be performed in the circular altar drawn in the following way. The pericarps should be of yellow colour and the lines should be white (12). It should be two cubits in length and one thumb in breadth. Half of it should be white. It should be united with white, black and dark-blue lotuses. The filaments should be crimson and yellow-coloured and the corners should be filled up with dark colour. Thus the *Yoga Pitha* should be bedecked with all the colours according to one's own desire (13—14.) The *Vithikas* or rows should be bedecked with creepers and leaves. The door of the *Pitha* should be painted principally with white, black and yellow colours. The minor decorations should be done in violet and all the corners should be painted with white. Thus the *Bhadraka pitha* and other *pithas* should be filled up with colours (15—16). The three corners should be decorated with white, blue and black

colours, the two corners with blue and yellow and the centre with dark (17). The radii should be painted with yellow and blue colours and the circumference with blue and dark-blue. The outer part should be drawn with white, dark-blue, dark and yellow lines (18). The powder of Shali-rice is white; it becomes blue on being mixed with safflower, yellow on being mixed with turmeric and black on the rice being burnt (19). It becomes dark-blue with Shami leaves. One *lakh* of *Veeja* mantrams should be recited; four *lakhs* of mantrams should be recited; one hundred and thousand means of acquiring learning should be mentioned; ten thousand means of the science of enlightenment should be mentioned: and a thousand verses should be recited. First of all reciting one hundred thousand of mantrams the ceremony of the purification of self should be performed (20—21). Then with another *Lakh* the mantra should be dedicated to the earth. Thus the Homa-like *Purvaseva* of *Vyas* is described (22). The *Purvaseva* rite should be performed with ten parts of the *Mantras*. With the *Puras-chara* ceremony of the mantrams the monthly *Vrata* should be performed (23). One should place the left foot on the ground without accepting the donation due to him. By doing so twice, or thrice, the middle class and the most excellent *Siddhis* are acquired (24). I shall now describe the *Dhyana* (meditation) of *mantrams* by which the fruits thereof are acquired. One should receive outside the gross body of the deity which can be described in words (25). The luminous subtle form exists in the heart and is within the reach of thought. *Param* or the great is beyond the reach of thought (26). The boar, lion etc, are principally the gross forms. The form of Vāsudeva is beyond the range of thought (27). The other minor forms exist in the heart and are within the range of thought. The *Virat* or the universal form is the gross body and the subtle form is designated by a symbol (28). The form that is beyond the reach

of thought is described as *Ishwara.* One should meditate on the *Veeja* (the essence of mystic syllables) of the shape of a Kadamva flower, which is consciousness, the eternal light residing in the lotus of the heart. As a lamp lies obstructed inside a pitcher so the lord of mantrams lies restrained in the heart. As the beams of light come out through a perforated pitcher so the rays of the *Veeja* come through the organs of the body. Then uniting themselves with the power of the deity they exist in the body (29—32). Coming out of the heart the tubular organs come within the ken of the instrument of vision. Then the two organs come to the top of the nose. Then having conquered the airs of the body by means of the tube passing through the organ of excretion, a *mantrin*, ever engaged in meditation and the recitation of the names of the deity, enjoys the fruits of the mantram (33—34). With the gross elements and Tanmatras (subtle particles) purified, practising Yoga with some object in view, disassociating himself from the world he acquires Animā and other *siddhis* and leaves the elements in the *All-intelligent* (35).

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CHAPTER XXXI.

AGNI said :—I will now describe the *Marjana* (cleansing rite) of one's own self as well as of others by which a man is freed from miseries and attains to felicity (1).

Om salutation unto the greatest object, Purusha, the great ascetic, to Him of one and many forms, present all over the universe, the Great Soul, him freed from sins, pure and ever engaged in meditative contemplation. May what

I say prove true (2—3). Salutation unto the Boar, Man-lion and Dwarf form (of Vishnu) the great Muni. May what I say prove true (4). Salutation unto Him of three foot-steps, Rāma, Vaikuntha and Nara. May what I say prove true. O Boar, O Lord, O Man-lion, O Lord Dwarf of three foot-steps, O Lord of Hayagriva, O Lord of all, O Hrishikesh, do thou destroy all evils (5—6). With these four most excellent weapons, discus and others, ever victorious and of unbroken power do thou destroy all wicked beings (7). Remove such a person's calamity and do him all good. Destroy the fear of the fetters of death which is the result of calamity. Destroy the magical incantations set with meditation for working evils, creating diseases and decrepitude (8—9).

Om salutation unto Vāsudeva, Krishna, unto him having lotus eyes and Keshava, the first holder of the discus (10). Salutation unto his clean raiment rendered yellow with the filaments of lotuses, unto the discus hurled on the shoulders of the great enemy of Hara's as well as unto the holder of the same (11). Salutation unto the holder of the earth upraised by his tusks (Boar-form), unto him having three forms, unto the great sacrificial horn, unto him lying on the hood of the serpent Sesha (12). Salutation unto thee, the celestial lion (man-lion form), having manes of the hue of molten gold, eyes bright like the burning fire, and claws hard as adamant (13). I bow again and again unto thee adorned with the Vedas, Rik, Yayush and Saman, who hadst cover the earth with thy one foot in thy Dwarf form (14). O Boar, O thou of huge tusks, do thou grind all the evils and the effects of all the sins (15). O dreadful man-lion, O thou having fire burning within thy teeth, O destroyer of dangers, do thou break down all his enemies (16). O thou the originator of Rik, Yayush and Sama Vedas, O thou the holder of Dwarf-form, O Janarddana, do thow allay all his miseries (17). O Govinda, do thou cure all forms of fear,—coming every day, every alternate day, every third and fourth day,

the high fever, the Satata fever,* one attended with complications, mixed remittent fever and accidental fever. Do thou cut off the sufferings (18—19). The diseases of the eye, the complaints of the head, diseases of the belly and stomach, difficulty of breathing, excessive breathing, burning of the body, trembling, diseases of the organ of smelling and feet, leprosy, consumption, fistula, all the forms of dysentry, diseases of the mouth, chest diseases, stone in the bladder, strangury (difficulty in passing urine), diseases of the generative organ, gonorrhœa and other dreadful diseases, those originating from the wind, bile and phlegm respectively and those caused by the derangement of all these three, accidental diseases, boils, pustules, Erysepelas—may all these disappear on being cleansed by Vāsudeva (20—24). May all these be destroyed by the recitation of Vishnu's name; may all these innumerable ailments be completely done away with on being struck by Hari's discus (25). The recitation of the names of Achyuta, Ananta and Govinda destroys all the diseases. Verily, verily do I say so (26).

The poison of animate beings and inanimate objects, the artificial poison, that of the teeth and nails, that of the sky, that of the spider and various other insects—may all these and various other dreadful poisons be destroyed by Janārddana on the recitation of his name (27—28). The planets, evil stars, the female goblins, Vetalas, Pishacas, Gandharvas, Yakshas, Rākshasas, Shakuni, Putanā and other she-devils, Vainayakas, Mukhamandins, the wily Revati, the old Revati, the evil planets called *Vriddhakas*, the Matri-Grahas—may the recitation of the early life of Vishnu destroy all these evil agencies which try to destroy the children (29—31). May the looks of the Man-lion consume all these evil agents which infest old age, boyhood and youth (32). May the grim-visaged and highly

* One of the varieties of intermittent fever which has two paroxysms daily.

powerful Mandala [illegible] agents of evil and [illegible] great [illegible], O [illegible] having a garland [illegible], O thou of fiery mouth, O [illegible] all [illegible] eyes, [illegible] all these [illegible] agents [illegible]. May the great Atman Janardana, [illegible] destroy all the diseases, the great [illegible] all the evil stars, the [illegible] the [illegible] state, all the dangers [illegible] (33—34). [illegible] destroy all these, O Vāsudeva [illegible] lauded with a dreadful [illegible] destroy [illegible], O Achyuta, O foremost of gods [illegible] of fiery effulgence and great [illegible] destroys all the evil agents. May the [illegible] destroy [illegible]. May the [illegible] all the quarters, east, west, south and north [illegible]. May the Lord Janardana [illegible] protect all the quarters, heaven, earth, sky, the seas, [illegible] and the [illegible] Vishnu [illegible] the entire universe consisting of [illegible]. May by this fact all the evil agents be [illegible]. The very remembrance of Vishnu immediately dissipates all [illegible]. May all the evil agents be similarly suppressed [illegible]. Vishnu is the great soul sung in the Vedanta [illegible] of the Vedas; may by his power all the evil agents be suppressed. Vishnu is lauded by the celestials and [illegible] sacrifices; may by his power all that I say [illegible] (45). May peace and auspiciousness prevail and evils meet with suppression. I press the Kuca reeds originating from the person of Vāsudeva (46). May Govinda, Nara and Narayana cleanse them. The recitation of Hari's name removes all miseries (47). The instrument of cleansing wards off all diseases. I am Hari; Vishnu is the Kuça reed—your disease is destroyed by me (48).

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CHAPTER XXXII.

Agni said :—In the initiatory rites for attaining emancipation an intelligent man should perform forty eight Samskaras (purificatory rites). Hear them by practising which one becomes a god (1). The ceremony of Garbhādhāna is performed as soon as the conception takes place, then Punsavana, then Seemantonnayana, then Jātakarma, then Naming ceremony, then Annāshana, then Chudākarana and then Brahmacharya. There are (seven) Vratas (vowed observance):—the four are Vaishnavi, Parthi, Bhoutiki, and Shroutiki. Then the giving of kine, Snatakatwa* and Pākayajna† these three make up the seven.

There are eight Pārvana Sraddhas performed in the months of Srāvana, Agrahāyana, Chaitra and Ashwin. There are seven Hariyajnas;‡ hear their names; they are Adhāna, Agnihotra, Dash, Pournamasaka, Chaturmasya, Pashuvandha and Soutrāmani. Hear of the seven Somasanstha, viz the foremost of sacrifices Agnisthoma, Atyagnisthoma, Ukta, Sodasha, Vajapeyaka, Atiratra and Aptayama. There are thousand others. They are Hiranyananghri, Hiranyaksha, Hiranyamitra, Hiranyapani, Hemaksha, Hemasutraka, Hiranyashwa, Hiranyānga, Hemajihva, Hiranyavan and so forth. Ashwamedha is the king of them all. Hear now of the eight virtues (8—9). They are compassion unto all creatures, forgiveness, simplicity, purity, industry, seeking the welfare of all, liberality, and want of avarice. A hundred oblations should be offered with the principal mantram. These are the Soura,

* Entering upon the duties of a householder after finishing the Vedic studies within the prescribed time.

† A simple domestic sacrifice.

‡ Sacrifices in which oblations of clarified butter are offered.

Sakteya and Vishmvisha Dikshas. Being purified by these purificatory rites a man obtains emancipation, enjoyment and freedom from all diseases and lives like a god. By reciting the name of, adoring and mediating on the deity one meets with well-being (10—12).

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CHAPTER XXXIII.

AGNI said:—I will now describe the *Pavitra-arohana* (sacred installing) of Hari as well as the fruits of his worship all through the year. The first day of a lunar fortnight either in the beginning of the month of Ashāda or the end of Kartika gives riches (1). Beginning with the second day of the lunar fort-night the *Adhana* ceremony of Shri, Gouri, Ganesha, Saraswati, Guha, Mārtanda, the Matri-Durgas, Siva and Brahmā should be performed. That day is sacred for a particular deity of which he is fond. The regulations are the same in the *Adhana* ceremony but the mantras are different. Making nine folds of a thread made of gold, silver, copper, silk or cotton or any other thread spun by a Brāhmana, well purified, one should perform the rite of *Pavitraka* (consecration). It must be highest one hundred and eight (fingers) in length or its half. He should then exclaim "O lord! 'Whatever thou hast said to me lest the rite may not be stopped I have done it for the consecration ceremony. May there be no impediment here. O eternal, O lord, grant me success (2—7)." He should then fix it in the first part of the circular altar after reciting the following Gāyatri (sacred verse.)

Om Narayana Vidmahe; Vāsudeva Dhimahi, Tanna Vishnu Prachodayat. He should consecrate the knees, thighs, and navel of the idol and adorn the feet with a garland of one thousand and eight flowers. The garland should be made duly thirty two fingers long (8—10). In the circular lotus of one finger the pericarp, filament, leaf, the first mantram and the outer circumference of the circle should be consecrated (11). In the altar with fingers, the threads for the self, the preceptors and the parents should be consecrated. Twelve strings should be consecrated to the end of the navel and a similar number of purified scents. Then two garlands should be tied with two fingers with the recitation of one hundred and eight mantrams (12—13). Then with the ring and middle fingers twenty four and thirty six garlands should be severally consecrated for the sun. Then with fingers begining with the youngest twelve strings should be placed at the purified origin of the sun, fire &c as in the case of Vishnu. Then the sacrificial thread should be, according to one's might, placed in the articles of the worship of Vishnu on the altar in the pit encircled by a girdle (14—16). A person, who performs ablution and Sandhyā, should dye the seventeen strings of thread, divided into three parts, with Rochana (yellow pigment), Aguru, camphor, turmeric, red lac or sandal. Then in the sacrificial room on the eleventh day of both the dark and light fortnights he should adore the Lord Hari (17—18). He should offer edibles on the altar for his entire family. He should offer them to Khetrapāla at the end of the door and adore Shree on the door. He should then adore Dhātā, Daksha, Vidhātā, Gangā, Yamunā, the conch-shell, Padma Nidhi and then in the middle his house and then his bow. He should then perform the purificatary rite of the elements (19—20).

Om, hum, Has, Phat, Hum, I restrain the subtle particle of smell. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of taste. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of colour. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of touch. Salutation.

Om, Hum, Has, Phat, Hum, I restrain the subtle particle of sound. Salutation.

Drawing up the five vital breaths one should meditate on the subtle particle of smell, colour and earth and on the presiding god Indra, yellow-hued, holding a strong thunder-bolt within his two feet. He should then restrain the pure subtle particle of taste in that of colour and similarly the remaining others.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of taste.

Om, Hrim, Phat, Hum, salutation I restrain the subtle particle of colour.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of touch.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of sound.

In the interstice between his two thighs he should meditate on the presiding deity Varuna, holding a white lotus as his emblem, white-hued and crescent-shaped. Drawing up the four vital breaths he should restrain the pure subtle particle of taste in that of colour (21—24).

Om, Hum, Has, Phat, Hum, salutation I restrain the subtle particle of colour.

Om, Hum, Has, Phat, Hum, salutation, I restrain the subtle particle of touch.

Om, Hum, Has, Phat, Hum, salutation I restrain the subtle particle of sound.

Having drawn up the three vital breaths he should meditate on the *Vanhi mandala* having three corners, as

well as on the presiding god of fire, crimson-colourd, holding an emblem of Swasthika, in his navel. He should then immerse the pure colour in the subtle particle of touch.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of touch.

Om, Hrim, Has, Phat, Hum, salutation I restrain the subtle particle of sound. The circle between throat and nostril is the seat of Vayu. Having drawn up the two vital breaths he should meditate on the smoky-coloured wind-god having the moon for his emblem. Then by means of meditation he should restrain the subtle particle of touch by that of sound (25—27).

Om, Hrim, Has, Phat, Hum, salutation, I restrain the subtle particle of sound.

Having drawn up one vital breath he should restrain the ether, clear and transparent like glass, on the tip of his nose (28).

In this way a worshipper should gradually purify his various limbs. He should meditate on his dry body from the tip of the foot to the end of the tuft of hair on the crown (29). With the mantram *Yam* and *Vam* he should adore the essence, covered with flames, coming out of the cavity of the brain (30). Having meditated on *Vindu* he should besmear the body with ashes; and then with the mantram *lam* he should convert it into a celestial body (31). Having made Nyāsa or assignment of the various fingers and parts of the body he should practise mental yoga and adore Vishnu with all his limbs in the lotus of the heart with mental flowers (32). Then with principal mantram he should adore the lord of the deities who gives enjoyment and emancipation praying "O lord of gods, welcome unto thee. O Keshava, come near me. Accept my mental adoration, the true spirit of which has been thought over by me." Then the tortoise, the power of support, then Ananta and then earth should be adored (33—34). In the fire &c Dharma

and others, in the senses other impure beings, in Saltwa and other qualities the lotus, in māyā or avidya (illusion) the principle of time, the sun and other luminous bodies and the king of birds should be adored. Then Vayu and other deities of the quarters, the preceptor, Gana, Saraswati, Nārada, Nalakuvara, the great preceptor and his sandal should be adored in the middle. In the filaments the previous Siddhis, the after Siddhis, the Saktis, Lakshmi, Saraswati, Priti, Kirti, Shanti, Kanti Pushti, Stuti, Mahendra and others should be adored. In the middle Hari, Shriti, Shri, Rati and Kanti should be adored. Achyuta should be placed with the principal mantram, saying "*Om, have thy faces towards me, be thou near me.*" Having placed Arghya and other articles and offered them he should adore him with scents, garlands and the principal mantram (35—40).

"Om strike terror, strike terror to the heart and head; terrorise it again. Grind the flames of the fires, weapons and armours (41).

Protect, protect, destroy, destroy, salutation to the amulet. Om, Hum, phat, salutation to the weapon."

Then with the principal mantram he should adore the limbs. He should first worship the form of Daksha and the moon. Vāsudeva, Sangkarshana, Pradyumna, Aniruddha, Agni &c, Shri, Dhriti, Rati are the forms of Hari. In the east and eastern corners should be adored the conch, discus, club and lotus; beyond it the Shrānga bow, mace, sword and the garland of wild flowers. Indra and others, as well as Ananta and Varuna should be adored in the south west quarter; Brahmā and Indra in the north-east and their weapons in the outside. Airavata, the goat, the buffaloe, the monkey, the deer, the hair, the bull, the tortoise and the swan should be adored outside. The gate-keepers, Kumuda and others of Krishna, should be adored in pairs at the gates from the east to the north. Then saluting Hari one should bring edibles. Saying "Salutation unto the attendants of

Vishnu" he should place the edibles on the sanctified altar. He should offer adoration to Vishwa, Vishwaksena and Ishāna. He should then tie the thread of protection in the right hand of the deity, saying, "I have worshipped him for full one year. Now salutation unto the sacred rite of installation which yeilds consummate fruits(42—50). He should observe the vow of fasting before the deity saying, "Being engaged in fasting I do propitiate the deity." May lust, anger and other passions not reside in me. O lord of gods, from today it is the last of them. The observer of vow should adore the deity according to his might and perform religious rites day and night. Having lauded Vishnu and offered oblation to fire in his honor he should perform *Visarjana* (life-destroying rite.) This is the every day mode of worship. (The mantram is) :—"Om, Hrim, Srim, salutation unto Shridhara, unto him who enchants the three worlds (51—53)."

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CHAPTER XXXIV.

AGNI said:—With the following special mantram the sacrificial ground should be adorned.

"Salutation unto the deity Brahmanya, Shridhara of undecaying self, unto Vishnu whose forms are the Rik, Yayush and Saman and whose body is the sound."

Having drawn the figure of *Mandala* or circular altar he should collect all the articles of sacrifice (1—2). Having washed the head and fingers a man should take up Arghya with his fingers. He should then sprinkle the head and gate-ways with Arghya. He should then begin the sacrifice of the gate (Dwārayāga) and adore all the presiding deities

of the doors. Ashwatha (fig-tree), Udumvara, Vata and Plaksha are the trees of the east. The Rik is the ornament of Indra in the west; the Yayush is the highly auspicious one of Yama; the Saman is of the water-god and Atharvan is of Soma (3—5). The end of the gate, the flags, the lotuses and the two pitchers should be adored in every door by their respective names; and in the east a pitcher full of water. He should then adore the guardians of the door—the two sons of Ananda, Virasena and Sushenaka in Daksha and Sambhava and Prabhava in Soumya. Having recited the names of the weapons and scattered flowers he should remove all the obstacles. Having performed the purificatory rite of the elements as also Nyāsa one should perform Mudrā (6—8). Having recited the fire mantram terminating with the word *Phat* he should throw mustard seeds on all sides. The urine of the cow should be sanctified by Vāsudeva, the cow dung by Sangkarshana, the milk by Pradyumna, and the curd produced therefrom should be dedicated to Nārāyana. One, two, three or more divisions should be made with clarified butter (9—10). When these articles are mixed in a vessel of clarified butter it is called *Pancha-gavya* (or five products of a cow). Some of them are used for sprinkling the sacred temples and others for food (11). Indra and other guardian deities of the quarters should be adored in ten pitchers. And they should be made to hear the command of adoration. And they should be installed by the command of Hari (12). Having kept safely all the articles of sacrifice he should scatter articles which are intended for scattering. Then reciting the principal mantram for eight hundred times he should take up handfuls of Kuçā grass. Having placed a pitcher and Vardhani* in the north-east quarter he should adore Hari and all his limbs in the pitcher and the weapon in

* A water-jar of a particular shape.

Vardhani. Having gone round the temple of sacrifice and sprinkled water in broken drops by the Vardhani he should take the pitcher and adore it on a fixed seat (13—15). He should adore Hari with scents and other articles in the pitcher adorned with five jems and cloth, and on the left hand side, his weapon in the Vardhani having gold inside it (16). Near him he should adore the presiding goddess of the earth and the god of the ground. In the same way on the last day of the month he should arrange for the bathing ceremony of Vishnu. Having placed in the nine corners nine jars full of water he should throw into them water for washing feet, Arghya, water for rinsing mouth and five *gavyas* (18). In the jars placed in east, north-east &c the five sweet articles should be placed. Curd, milk, honey and hot water are the four ingredients for worshipping feet (19). Lotus and dark-blue grass are the ingredients for worshipping the feet of Vishnu's consort. Barley-seed, scents, flowers and Akshata being united with the above four make up the eight articles (20). Kuça grass, flowers and sessamum seeds are the articles of adoration. He should offer water for rinsing mouth together with cloves and berries (21). He should sprinkle the deity with five sweet articles reciting the principal mantram. He should sprinkle purified water, from the middle pitcher, on the head of the deity (22). With the tip of the Kuça grass, a man should touch the water poured from the pitcher. He should offer *Pâdya arghya* and *Achmanas* with purified water. Having covered his limbs with a silk raiment he should take him to the altar. There he should adore the sky after restraining all the vital airs (23—24). Having washed thrice the hands and the marks on the palms going towards the east, those running between north and south and those running towards the north, and sprinkled them with the arghya water he should display *Yonimudrá*. Having meditated on the form of Agni a man should throw fire into the *Yoni Kunda* (well) (25—26).

He should afterwards bring vessels with Kusa, Shruk and Shruvas (sacrificial ladles); and then fuels should be placed at an arm's distance (27). Then the vessel for pouring clarified butter as well as that for holding it should be brought. Then two rows of rice with faces bent downwards should be made (28). Then a Kusā, with its face towards the west, should be bent in this vessel for pouring clarified butter. Then having meditated on fires consecrated with prayers he should adore the deity. Then having filled the quarter of the pouring vessel and adored it he should consign it to the south. He should consign *charu* (food) to the fires; he should assign Brahma to the south. Having spread Kusa in the east he should place the line of circumference (29—31). According to the rites of Vishnu a man should perform Garbhādhāna and other rites namely Garbhādhāna, Punsavana, Simmantannyona, Naming ceremony; and in every case he should offer eight oblations. Then with the Suk and Shruva (sacrificial ladles) he should offer *Purnákuti* (the last and consummate oblation). Having meditated on Lakshmi, in her menses, in the midst of the Kunda (well) he should offer an oblation. Prakriti of three *gunas* or qualities is called the presiding goddess of the Kunda (sacrificial well) (32—34). Vishnu is the source of all creatures, all forms of learning, mantrams and Ganas. Fire is the instrument of emancipation, the great soul and the giver of liberation (35). His head is described to be in the east, his arms are placed in north-east and south-east corners and his two thighs in the north-west and south-west. His belly is the Kundala; the organ of generation is made by the same. The three gunas are the Mekhalas (girdles). Having thus meditated on the fire he should offer fifteen pieces of sacred fuels with *musti-mudra** after reciting Pranava (Om). Again in the vessels of the north-west and south-east corners oblations

* The formation of a fist.

should be offered. And in the north-east corner an oblation of a portion of clarified butter should be offered accompanied with the recitation of the principal mantram. In the north and south he should meditate on the consecrated fire stationed in the middle of a lotus with *Vyahritis.* With one hundred and eight oblations this form of Vishnu, having seven tongues, effulgent like a *Koti* of suns, having the moon for his face and the sun for his eye, should be adored. Then with fifty eight oblations and the principal mantram his thousand limbs should be adored.

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CHAPTER XXXV.

AGNI said :—Having offered the residue of offerings one should perform the sacred rite of *Adhivâsa.** The secret man-lion mantrams should be recited with the weapon (1). The clothes covering the vessels as well as articles contained in them, should be consecrated with mantrams. The vessels, for pouring clarified butter, should be consecrated once or twice with *bel* leaves and mantrams (2). Having placed by the pitcher a piece of wood for cleansing the teeth and emblic myrobalan and having communicated the news thereof a worshipper should have them consecrated through Sangkarshana in the east. In the south ashes, sessamum seeds, cow-dung and earth should be consecrated through Pradyumna. The western quarter should be assigned to Aniruddha ; the same corner should be assigned to Narayana. The sacrificial grass and water should be assigned to the

* Consecration of an Image especially before the commencement of a sacrificial rite.

heart. Kumkuma and Rochanā should be assigned to the fire. In the north-east corner the incense should be assigned to the head; and tuft of hair should be assigned to the south-west. The principal celestial flowers should be assigned through an amulet to the north-west corner. Sandal, water, Akshata, curd and Durva-grass, should be placed in cups made of leaves (3—6).

Having surrounded the house with three threads he should again throw articles conferring *Siddhi*. Then in the order of adoration he should offer scents and other sanctifying articles accompanied with mantrams at the foot of the gate or in the pitcher of Vishnu.

He should then adore the beautiful spirit of Vishnu's energy destructive of all sins, saying "I hold on thy limbs, the deity who grants all desired-for objects." Then worshipping him with incense, lamps, &c., he should approach the gate-way (7—9). He should then offer holy scents, flowers, and fried grain, saying—"For achieving virtue, desire and worldly profit, I do hold on my limbs the sacred energy of Vishnu destructive of all sins." He should then offer sanctified articles to the other members of the family and the preceptor. Having worshipped him with scents and flowers saying—"May these scents, flowers and fried grain be converted into the energy of Vishnu" he should dedicate them to Hari (10—12). Having offered those articles to him stationed in the fire the worshipper should pray to the deity, [Saying] :—

"Thy body lies in a bed upheld by a huge serpent in the ocean of milk. I worship thee in the morning, come near me, O Keshava." Then having offered offerings to Indra and other gods he should dedicate them to the attendants of Vishnu (13—14). Then he should place a pitcher in front of the deity covered with two pieces of cloth. It should be filled with water mixed with Rochanā (a kind of yellow figment) camphor and saffron. Having gone to the

door of the Mandala he should place in due order in the three Mandalas, the five *gavyas*, charu and wood for cleansing teeth. By listening to the recitation of the Puranas, reciting the hymns, keeping up nights, by maidens, women, and objects of enjoyments, one, without holy scents, performs the rite of Adhivāsa (13—18).

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CHAPTER XXXVI.

AGNI said :—Having bathed in the morning and worshipped the gate-keepers the worshipper should enter the secret room and collect and place all the articles, raiments, ornaments and scents offered previously in the Adhivāsa ceremony. And having removed the remains of the offerings he should place the [image of the] deity and worship it with five sweet articles, silk raiments, purified scents and water. He should next offer cloth, scents and flowers as offered previously in the Adhivāsa rite. Then having offered oblations to the fire, he should offer the daily prayers to the deity and bow unto him. Having performed [these preliminary rites] he should offer to the deity *Naimittika** adorations (1—4).

He should thus pray to Hari for consecrating the gate-keepers, Vishnu pitchers and Vardhanis. With the principal mantram and the following he should consecrate the pitcher.

"O Krishna, O Krishna, salutation unto thee. For purifying all accept this purified article capable of yielding the fruits of the year and adoration. Do thou purify all the sins that had been committed by me. O God, O lord of the celestials, by thy favour I will be purified." Then sprinkling

* An occasional rite, a periodical ceremony.

his ownself with the purified water as well as the pitcher of Vishnu he should go near the deity (5—8).

He should then offer to his purified self the tie of safety, praying :—" O lord, take this Brahma thread that had been made by me, so that the accomplishment of my religious rite may not be vitiated by any imperfection."

He should next offer purified water to the gate-keepers and the leading preceptors (9—10). Garlands of forest flowers should be next offered to the younger deities. Then all the purified articles should be offered to the heart, Vishwaksena and others (11). Having offered oblations to the fire he should offer the purified presents to Vishnu and others stationed near the fire. Afterwards he should offer *Purnâhuti* which is the root of the expiation of sins (12). [The prayer is :—]

"O thou having Garuda for thy emblem, with one hundred and eight or five Upanishadas, with garlands of pearls and sapphires and Mandāra flowers this thy annual adoration is made. As, O god, thou dost carry always on thy breast the Kaustava jem and the garland of forest flowers so do thou carry this sacred thread and adoration on thy breast. Willfully or unwilfully whatever regulation I have practised in thy adoration it has been perfected by the rite shorn of impediments."

Having offered this prayer, bowed unto him and secured forgiveness he should put the purified article on his head (15—16). Having offered edibles dedicated to Vishnu in the south he should please his preceptor and the Vipras by offering them food and clothes either for a day or for a fortnight (17). Having gone into the water at the time of bathing he should offer the purified article there. He should then himself continually distribute food amongst the hungry (18). Having worshipped fire in the *Visarjana* ceremony he should dedicate purified articles and say "Having thus duly performed my annual adoration, do thou, well adorned, re-

pair to the holy region of Vishnu." In the middle he should adore Somesha and Vishwaksena. Having adored the purified articles he should dedicate them to the Brahmanas. According to the number of purified articles offered he should live gloriously for thousands of Yugas in the region of Vishnu. Having placed his family, ten generations before and a hundred after, in the region of Vishnu he should himself acquire reverential faith (19—22).

CHAPTER XXXVII.

AGNI said :—Hear in brief the holy *Arohana* rite of all the deities. He should first of all purify all the necessary articles (1). Then approaching the Creator of universe with all the members of his family he should say "I invite thee—I dedicate these pure articles unto thee. Salutation unto thee, O creator of the universe. Do thou accept these purified articles. O thou the master of those conversant in the Vedas—I make this thy annual adoration with garlands of pearls and sapphires and Mandāra flowers (2—5). Having duly performed this my annual adoration, go, O purified article, well adorned, to heaven. Salutation unto thee, O Sun, accept this purified article (6). O Shiva, salutation unto thee, accept this purified article, conferring the fruits of the year and adoration, for purifying all (7). O Ganeshwara, salutation unto thee, accept this purified article conferring the fruits of the year and adoration, for purifying all (8). Salutation unto thee, O goddess Sakti, do thou accept this purified article, conferring the fruits of the year and adoration, for purifying all (9). For purifying all I

dedicate unto thee this most excellent thread, identical with Nārāyana and Aniruddha, which gives the fruits of the season and adoration, wealth, crop, longevity and freedom diseases. I dedicate unto thee this most excellent thread identical with Kāmadeva and Shangkarshana which gives learning, offspring and good luck. I offer unto thee, this thread identical with Vāsudeva which gives religious profit and emancipation and which is the instrument in crossing the deep of the world. I confer on thee this thread identical with the universal form, which gives all, destroys sins and saves the past and future generations. With mantrams he should gradually dedicate it to four younger deities (10—14).

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CHAPTER XXXVIII.

AGNI said:—I will now describe the fruits of making temples for the residence of Vāsudeva and other deities. He who attempts to erect temples for gods is freed from sins of a thousand births (1). Those who think of building a temple in their minds are freed from the sins of a hundred births. Those, who approve of a man's building a temple for Krishna, freed from sins, repair to the region of Achyuta. Having desired to build a temple for Hari a man immediately takes a million of his generations, past and future, to the region of Vishnu. The departed manes, of the person who builds a temple for Krishna, freed from the sufferings of hell and well adorned, live in the region of Vishnu. The construction of a temple for a deity dissipates even the sin of Brahmanicide (3—5). By building a temple one reaps the fruit which he does not even by celebrating a sacrifice. By building a temple one accquires the fruits of bathing at all

the sacred shrines (6). The construction of a temple, which gives heaven, by a religious or an irreligious man, yeilds the fruit reaped by persons slain in a battle undertaken on behalf of the celestials (7). By making one temple one goes to heaven; by making three one goes to the region of Brahmā; by making five one goes to the region of Shambhu; by making eight one goes to the region of Hari (8). By making sixteen one attains all objects of enjoyment and emancipation. By making the biggest, middling and smallest temples of Hari one in order acquires heaven, the region of Vishnu and emancipation. A poor man, by building a smallest temple, reaps the same benefit which a rich man does by building a biggest temple for Vishnu. Having acquired riches and built a temple with a small portion of it a person acquires piety and gets boons from Hari. By making a temple with a lakh of Rupees, or a thousand, or a hundred or fifty a man goes where the Garuda-emblemed deity resides. He who, in his child-hood, even sportively makes a temple of Vāsudeva with sand, repairs to his region. He who builds temples of Vishnu at sacred places, shrines and hermitages, reaps three-fold fruits. Those, who decorate the temple of Vishnu with scents, flowers and sacred mud, repair to the city of the Lord. Having erected a temple for Hari, a man, either fallen, about to fall or half-fallen, reaps two fold fruits. He who brings about the fall of a man is the protector of one fallen. By making a temple for Vishnu one attains to his region. As long as the collection of bricks of Hari's temple exists the founder of his family lives gloriously in the region of Vishnu. He becomes pious and adorable both in this world and in the next (2—19).

He who builds a temple for Krishna, the son of Vasudeva, is born as a man of good deeds and his family is purified (20). He who builds temples for Vishnu, Rudra, the sun-god and other deities, acquires fame. What is the use of wealth unto him which is hoarded up by ignorant men? (21). Use-

less is the acquisition of his riches, who, with hard earned money, does not have a temple built for Krishna, whose wealth is not enjoyed by the Pitris, Brahmanas, the celestials and friends. As death is certain unto men so is his destruction (21—23). The man, who does not spend his money for his enjoyments or in charities and keeps it hoarded up, is stupid and is fettered even when alive (24). What is his merit who, obtaining riches either by an accident or by manliness, does not spend it for a glorious work or for religion (25). [What is his merit] who having given away his wealth unto the leading twice-born, makes his gift circulated or who speaks more than he gives away in charities (26)? Therefore, a wise man should have temples built for Vishnu and other deities. Having entered the region of Hari he acquires reverential faith in Narottama (27). He pervades all the three worlds containing the mobile and immobile, the past, future and present, gross, subtle and all the inferior objects. From Brahma to a pillar every thing has originated from Vishnu. Having obtained entrance into the region of the Great Soul, Vishnu, the omnipresent God of gods a man is not born again on earth.

By building temples for other gods a man reaps the same fruit which he does by building one for Vishnu (28—30). By building temples for Shiva, Brahmā, the sun, Chandi and Lakshmi one acquires religious merit. Greater merit is acquired by installing images (31). In the sacrifice attendant upon the setting up of an idol there is no end of fruits. One made of wood gives greater merit than what is made of clay; one made of bricks yields greater than a wooden one. One made of stone yields greater than what is made of bricks. Images made of gold and other metals yield the greatest religious merit. Sins accumulated in seven births are dissipated even at the very commencement (32—33). One building a temple goes to heaven; he never goes to hell. Having saved one hundreds of his family he takes them to

the region of Vishnu (34). Yama said to his emissaries :— "Do not bring to hell persons who have built temples and adored idols (35). Bring those to my view who have not built temples. Range thus rightly and follow my commands (36).

"Persons can never disregard your commands except those who are under the protection of the 'endless Father of the universe (37). You should always pass over those persons who have their minds fixed on the Lord. They are not to live here (38). You should avoid them from a distance who adore Vishnu (39). These, who sing the glories of Govinda, those, who worship Janārddana with daily and occasional rites, should be shunned by you from a distance (40). They, who attain to that station, should not be even looked at by you. The persons, who adore Him with flowers, incense, raiments and favourite ornaments, should not be marked by you. They go to the region of Krishna. Those, who besmear the body (of Vishnu) with unguents, who sprinkle his body, should be left in the abode of Krishna. Even a son or any other member, born in the family of one who has built a temple of Vishnu, should not be touched by you (41-43). Hundreds of persons, who have built temples of Vishnu with wood or stone, should not be looked at by you with an evil mind (44)."

By building a golden temple one is freed from all sins. He, who has got a temple built for Vishnu, reaps the great fruit which one does by celebrating sacrifices every day. By building a temple for the Lord he takes his family, a hundred generations past and a hundred to come, to the region of Achyuta. Vishnu is identical with the seven worlds. He, who builds a temple for him, saves the endless worlds and himself attains to immortality. As long as the bricks will last, the maker (of the temple) will live for so many thousand years in heaven. The maker of the idol attains to the region of Vishnu, and he who con-

serates the installation of the same is immersed in Hari. The person who builds a temple and an image as well as he who consecrates them come before him (45—49).

This rite of *Pratistha* (installation) of Hari was related by Yama. For creating temples and images of the deities Hayasirsha described it to Brahmã (50).

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CHAPTER XXXIX.

HAYAGRIVA said :—O Brahman, hear me speak about the consecration of the images of Vishnu and other gods (1). I have already dealt with the principles of Pãncharãtra* and

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* The word *Ratra* signifies knowledge, and the *Narada Pancharatra,* which is one of the standard religious works upholding the principles of the Pancharatra School of philosophy, defines the term as meaning the sum total of the five distinct sorts of knowledge we have, of the external world through our senses—

रात्रञ्च ज्ञानवचनं ज्ञानं पञ्चविधस्मृतम् ।
तेनेदं पञ्चरात्रञ्च प्रवदन्ति मनीषिणः ॥

१ । १अः नारदपञ्चरात्रम् ।

It may be safely asserted here that Vaisnavism owes its origin to this school of philosophy, which with the aid of several subsequent accretions of an article of faith or practice from the sister schools, has determined the nature and formation of its namesake in modern times. Sankaracharya once questioned the soundness and orthodoxy of the tenets of Pancharatra school, and even attempted to prove their incompatibility with the principles of the Vedas.

(*Vide* Sarirak Sutra.—2-2-43, 2-2-44, and 2--425.)

Saptarātra schools of philosophies which are classed by the Munis under twenty-five different heads as discussed in the following books or Tantras, viz., 1 the Hayaçirsa Tantram, which is the first and original book of the Pāncharātra school, 2 the Trailokya Mohun Tantram, 3 the Baibhabum Tantram, 4 the Pouskaram Tantram, 5 the Prahlad Tantram, 6 the Garga, 7 the Galabum, 8 the Naradya Tantram, 9 the Sampracnum Tantram,: 10 the Sandilya Tantram, 11 the Vaishvakam, 12 the Svatatum, 13 the Shounakum Tantram, 14 the Vashistam, 15 the Gayansagar Tantram, 16 the Shaimbhubam 17 the Kapil Tantram 18 the Tarksa tantram, 19 the Nārāyanikum, 20 the Atrayaum, 21 the Narasinha Tantram, 22 the Anandaksa, 23 the Arun Tantram, 24 the Boudhyan Tantram, 25 the Arsam or the Bievoktam tamtram which is a synopsis of the preceding one (2). Only a Brahmin of the *Madhya* Deça and such like places shall officiate in and perform the consecration ceremony, and the Brahmins of Cutch, Kavari, Kankan, Kāmrup, Kalinga Cachi, Cashmere and Kosala shall not take any part therein. The earth, wind, fire, water and the sky (ether) are known as Pancharatras or the objects of

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Ramanuja however, held a contrary view, and quoted slokas from the Mahabharata and other tantras to show that not only the Pancharatra school embodies within itself the highest principles of Indian Spiritualism, but that it is quite in harmony with the revelations of the Vedas like the Sankhya philosophy which too was denounced by Sankara on account of its heterodoxy—

सांख्यंयोगाः पञ्चरात्रं वेदाः पाशुपतं तथा ।
किमेतान्येकनिष्ठानि पृथङ्निष्ठानि वा मुने ॥
एवमेकं सांख्यवेदां वेदारण्यकमेव वा ।
परस्पराङ्गान्येतानि:पञ्चरात्रस्तु कथ्यते ॥
सांख्ययोगः पञ्चरात्रं वेदाः पाशुपतं तथा ।
आत्मप्रमाणेतानि न हन्तव्यानि हेतुभिः ॥

knowledge acquired through the five senses of man (2—7). A Brahmin of that country (Madhya Deça), with his spiritual consciousness darkened by illusion, and though otherwise deficient in his knowledge of the Pancharatra or the five proper sensibles of man, shall deem himself *Bramha* or the resplendent Vishnu (8). And he is to be looked upon as the Guru (preceptor) and the master of all the Tantras though otherwise bereft of the necessary virtues and attributes. The image of a god shall be consecrated with its face towards the city and never with its back turned upon the same (9). In Kurukestra, Gaya or in places adjoining the banks of rivers the image of Bramha should be in the centre of the town, the beautiful representation of Indra being to the east thereof (10). The images of Agni, Matris, Bhuts and Jama shall be placed in the south-easterly quarter of a town, and those consecrated to the Pitris, Daityas and Chandika shall be in the south. The temples of Varuna, and Varuni shall be located in the south-westerly direction, while those dedicated to Vāyu or (wind) and the Naga shall be in the north-westerly quarter. The temples of Yaksha and Guha are to be erected in the north, while those of Chandisha and Mahesh shall have their locations towards the north-east, the temples of Vishnu occupying sites in any direction whatever (11—13). A temple of a god should not be knowingly so curtailed, increased or be made equal in size or so built as to encroarch upon the grounds previously consecrated to anothar. Under the circumstances a learned man shall leave a space intervening, measuring twice the elevated area of the said two temples and shall cause a new temple to be erected instead of curtailing the areas of the two (14). After having purified the earth, the consecrator of the temple shall take possession of the ground (15). And shall cause the offering known as *Bhutabali* to be made all along the area up to the surrounding wall, the component parts of the offering being, curd, powder, barley, fried paddy, *Mas*

(a sort of kidney beam) and powdered roots of turmeric (16). Then barley powders shall be cast in all the eight directions accompanied by the mantram, known as *Astaksari*, and then the following prayer is to be read aloud. "Let all those Rakshasas and Pichasas who dwell in the earth, depart, that I may prepare this place for the God Hari. Then the oxes shall be yoked to the plough and the land will be ploughed (17—18) Eight Paramanus make one Ratharanu, Eight Ratharanus make one Tasraranu. Eight Tasraranus make one *Balagram*. Eight Balagrams make one Likhya. Eight Likhyas make one *yuka*. Eight yukas make one Java Madhyama. Eight Javas make one Anguli. Twenty-four Angulis make one *kara*; one kara and four Angulis make one *Padma Hastaka* (19).

CHAPTER XL.

THE GOD said:—In the former times there was that material principle dangerous to behold. The gods cast him down into the terrestrial globe and he is known as the *Vástu Purusha* (1). In the mystic diagram known as Mandal, and which is divided into sixty-four small squares, worship and propitiate the God Isha on the head of the *Vástu Purusha,* in the first half of the corner of the first rectangular division, with clarified butter and sun-burnt rice and after him propitiate and worship the god Parjanya (the god of rain) who occupies one such whole rectangular division (2). Propitiate and worship the god Jayanta, who occupies two such rectangular chambers with water and lotus flowers, the god

Mahendra who occupies one such whole little square, with banner, and worship and propitiate the sun god in the chamber of the diagram known as *Sarvarakta* from its being coloured all red (3). Worship and propitiate the god of Truth, who occupies only the half of such a chamber, with sacrificial offering, and with a copious quantity of clarified butter in the next room, reckoned in due succession, and the sky-god (byoma) in the half of the corner chamber, with bird's flesh (4). Worship and propiteate the god Vanhi (Fire) in the half chamber, with a sacrificial laddle, and the god Pusa with fried paddy, the god Vitatha (Untruth) in the next two adjacent chambers, with gold and a *churn* and home grown sun-dried rice (5). Worship and propiteate the god Dharmesh in the two chambers with meat and rice from boiled paddy, and the Gandharva occupying two such rectangular divisions, with perfume and bird's tongue (6). Propitiate and worship (Jagna), occupying both the upper and lower halves of a similar rectangular division, with a piece of blue cloth, the Pitris, who firstly occupy the half of a *mandal*-chamber, with a dish composed of milk, sessamum and rice, and then in the next entire room, with the small branches of a tree used as tooth brushes (7). Worship and propitiate the two door keepers or porters Sugriva and Puspadanta, and to whom the next two chambers of the diagram are held sacred, with *Javak* and a bundle of barley; and the god Varuna (Neptune) in the next entire and adjoining room with lotus flowers (8). Worship and propitiate the Asura with wine in the next two chambers, the serpent god *Shesa* with water and clarified butter in the next adjoining one, the spirit of sin with barley in the one-half of the next room, and the *Disease* in the other half with *munda* (a kind of liquid preparation) (9). Worship and propitiate Naga in the next chamher, with flowers known by the name of Naga-puspa and the chief of the Nagas whose place is in the next two chambers with edibles, the *Vallata* with kidney

bean and rice (from boiled paddy) in the next room, and the moon with the same sacrificial substance in the one adjacent thereto (10). Worship and propitiate the two Rishis with honey and "Payasha" (a sort of porridge composed of rice sugar and milk boiled together), *Diti* with annointing in the whole of the next chamber, *Aditi* in the half of the next and in the entire whole of the adjoining one (11). Propitiate *Apa* with milk and cake, in the chamber below one situate at the north east corner, and Apavatsa with curd, in the room below that of Apa (12). Propitiate Marichi in the four eastern chambers with balls of sweet-meat, and the god Savitri with red flowers in the corner chamber below one situate at the Brahma corner (13). In the half chamber below offer water and Kusha grass to Savitri and red sandal paste to Vivasvan, in the next four chambers of the diagram (14). Offer rice with turmeric to Indra in the chamber below one situate at the south-west corner of the *Mandal* and rice and clarified butter to Indrajay in the corner room below that (15). Treacle and Payasha (a composition of rice sugar and milk boiled together) should be offered to Indra in the four chambers and boiled meat to Rudra in the chamber, below one situate at the north west corner (16). In the corner chamber below that, offer wet fruits to Yaksha, and rice, meat and Mās (a sort of kidney bean) to Mahidhar (17). Offer Til (sessamum orientale) and rice to Bramhā in the chamber at the centre of the diagram, Mās and clarified butter to Charuki and garland and Krisara (a dish composed of rice "til" and milk) to Skanda (18). Red lotuses, gourd, fruits and rice (from boiled paddy) should be offered to Kandarpa; Putanā should be propitiated with fruits and biles, while the offering made to Jamvaka should consist of meat and blood (19). Appease *Pàpa* with blood, biles and bones. Offer blood, and garland to Pilipanja, meat and blood to Isha and other gods of his class in absence whereof the sacrifice should consist of sun-dried

rice only (20). Offer sacrifices in due order to the Matris, Pishachas, Pitris and Ksetrapalas; edifices of gods should not be consecrated without first propitiating and offering sacrifices to the afore mentioned spirits and demi-gods, after which Hari, Laksmi and Ganas should be worshipped at the spot consecrated to and set apart for Bramhā in the mystic diagram which is known by the name of Bramhasthan (21). Offer in the central pitcher the final and crowning oblation to Brahma and other deities presiding over the different quarters of the firmament, and a pitcher together with a small jar filled with water to the god Maheswar who is the guardian deity of all homesteads. After having performed all these, make obeisance and utter the mantras of benediction.. Pass the small water jar round the *mandal*, let drop jets of water along the border lines of the diagram and sow along them the seven sorts of seeds used in the sacrificial ceremonies as before (22—25). Begin that way, the commencement of that excavation and make a hole in the centre one cubit deep (26). Make hole smooth the to the width of four fingers, contemplate and worship the four-handed Vishnu and offer *Argha* (oblation) to him from the pitcher (27). Fill in the majestic conch shell called Daksinavarta with water out of the small jar, put white flowers into the same and fill in the same with earth and seeds (28). After having performed the above Arghadān ceremony, make presents to the Guru (the priest performing and officiating at the ceremony etc.,) of cows and clothes and worship the Vaisnavas and the sculptors who are well-versed in astronomy (29). After that carefully make excavations until the water is reached. A Shalya lying underneath the god Vishnu ceases to exert any baneful influence (30). A skeleton Shalya rends asunder

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* Shalya (Skleton of a badman or a pernicious being or any other charmed metalic substance lying underneath the soil and supposed to extert baneful influence.

the walls of a house, and the happiness of the inmates thereof; and the Shalya is to be ascribed to the being whose name is heard.

CHAPTER XLI.

THE GOD said:—I shall speak to you about the consecration of the foundation of a divine edifice, and also about the ceremonies attendant upon the lying down of the foundation stone. The temporary sacrificial shed shall be raised at first, and four receptacles shall be excavated therein for holding the sacrificial fire (1). The placing of bricks, and pitchers full of water, shall be carefully attended to, and the doors and pillars of the blessed sacrificial shed shall be erected and finished. The excavation between the padas and the central circle of the mandal, shall be tilled up to the limit of the former, and the Bastupurusha shall be worshipped at the same time. The Bricks shall measure twelve fingers in length, with a breadth and width of four fingers respectively, and shall be well burnt (2—3). Bricks, measuring a cubit in length, are to be looked upon as the best; and they can be cut out of stone, where stone slabs are used in stead. Nine Ghatas or copperpitchers and bricks shall be placed, and the bricks shall be laid upon the earth, being poured over with pure water, water saturated with a composition known as *Pancha-Kasaya*, and water containing solution of Sarbousadhi and sandalpaste. You shall besmear the bricks with sandalpaste, and shall skatter over the same the seeds of the golden Brihigrass, and shall thrice utter the purifying mantras begining with *Apohista*, Shanno Devi, Taratsamandiri Pabamani, Udatamam Varunam, Kayanash Varunasyati

mantram, Hansa and the mantra known as Srisukta. After having placed the bricks and the pitchers with these mantras, worship the God Hari in a bed, in the Eastern part of the mystic diagram (mandal), and light up the the sacrificial fire and offer oblation to the god Agni with twelve pieces of *samid* (branches of sacrificial trees) (4—9). The *Aghárajya* (the quarter residue of the sacrificial clarified butter after dividing the same into four parts in the sacrificial pot, three quarter of which can be offered as oblations without purification) shall be purified with the pranab mantra (Om), and the eight oblations, and subsequent to that, eight oblations of clarified butter will be given with the mantras known as Byaritis (10). After that, offer oblation in fire to the gods Lokesha, Agni, Soma, Abgraha and Purusottama with the Byariti mantras (11). After that the guru or the Bramhin performing and officiating at the sacrificical ceremony, shall perform the Pryaschitta, (ceremony for the expiation of sins) facing the Eastern quarter of the firmament, in the eight pitchers, and shall separately spatter black *Tils* (sesamum orientale) in all the eight directions, soaked in clarified butter, and shall place pitcher and a brick in the centre, and invoke therein the following celestial emblems and animals viz., the *Padma*, *Mahapadma*, *Makar*, (a kind of sea animal) Kacchap (tortoise), *Kumadam*, Nanda, *Padma*, Sankhya and *Padmini* (14—15). The pitchers must not be removed, and a brick is to be immersed into each of those eight pitchers, starting with the pitcher to the east of the Mandal, and ending with one situate at the north east corner thereof. The [Sakti (personifications of divine energy) Bimala and her companions are the presiding deities of the aforesaid bricks, and each one of them is to be invoked in her proper pitcher, the Sakti Anugraha being invoked in the central one (16). The priest, who is the inhabitant of that excellent country Madhyadesha, shall cause the bricks to be immersed with the following mantras.

"Oh thou Brick—the beautiful, full-bodied and youthful daughter of the *Muni* Angira!—I establish thee,—grant me my desired object; and with this he shall carefully excavate a hole in the centre, twelve fingers wide and four fingers deep, and place the pitcher in the midst thereof, the hole with the pitcher in it, standing as it were for the impregnated womb of the whole project. Invoke the goddess Padmini over the pitcher, and in the said womb or (hole), place loose earth, flowers, gems and iron, and invoke the arms of *Dikpati* therein (17—20). Worship the earth-goddess in a lotus-shaped copper receptacle as following—

Oh thou the absolute mistress of all animal beings!—goddess for whose thrones, the mountains hold up their decorated summits, be thou impregnated mother whose dominions are guarded by the seas! Be thou glad with all the Vasus (a class of *demi-gods*) and all the people inhabiting thee. All glory to thee goddess, who once knew the Rishi Vasishta as her lord, and who once formed the property of Bhargaba, and who givest all glory to men her offsprings! Goddess perfect in thyself, and who once was in the possession of Angira, dost thou grant me my heart's desire (21—22)! Fill my mind with bliss, mother blissful—Thou who possessest all seeds, all gems, and all cereals within thyself (24). Glory to thee thou gladsome goddess of colour and beauty! thou who art the daughter of the God of creation, and whose bosom appears so very smooth and flat to the onlookers! stayest thou here in bliss—thou goddess, of majesty (25)! Stayest thou in this house thou blissful beautiful, goddess of wonder and mystery, bedecked with scented garlands—Thou who art ever resplendent and everywhere worshipped! Stay in bliss in this room, and give us plenty and progress more and more, —thou whom the gods, the kings and the patriarchs of families simultaneously possess. Increase the progeny of brutes for the comforts of man! Saying this he must pour into the hole the urine of cow! (26—28). After that put down the

bricks jems etc, which (form the contents of the womb as it were) into the hole (which stands for the womb) and the impregnation will take place in the night. Give cows and clothes to the *Guru*(the officiating priest) and feasts to the other people (29). After the throwing down of the bricks etc, into the hole, the same is to be filled up. Make excavations commensurate with the length of the divine edifice (30). A Pithabandha (excavation) which is more than half the breadth of the edifice, is to be deemed as the best, a quarter less than that measure is middling, while that which is half of the first kind, occupies the lowest place in ths scale of merit (31). After making excavation, perform the Vastujag once more. The person who performs the consecration ceremony of the foundation stone, is purged off of all sins and resides in Heaven in perfect felicity (32). The bodily sin of the man is destroyed, the very day he forms the resolution of a building an edifice for the Gods, it being superfluous to describe the virtues of those who have duly built and consecrated such structures. It is beyond the power of man, to enumerate all the merits which a person acquires in the eyes of Heaven, by raising a divine building, though not composed of more than eight bricks, and the proportionate merit of building a divine palace may be accordingly inferred from the above fact (33—35). A divine edifice, built in the central or eastern part of a village, shall have doors opening on the west, and in all other angular quarters of the heaven, such houses shall face the west, while those erected in its northern, southern or western parts shall face the east.

CHAPTER XLII.

HAVAGRIBA said :—Hear me speak about the construction of a divine palace. A plot of square ground is to be divided into sixteen equal rectangular divisions (1). The four central squares of which are to be filled up with iron, the remaining twelve being left for the walls to be raised upon. The plinth shall extent over four such quadrilateral spaces, and the height of the wall shall be twice that of its length. The cornice shall begin at this point and an open platform having the quarter breadth of the space enclosed between the plinth and the cornice shall be raised all round the edifice. Two equal openings having the same width as the latter, shall be left on the two sides for exits (2—4). The ground elevation, is to be made at first, equal to the length of the roof, or twice that length, as the law of beauty may require (5). In front of the palace, and on the lines running parallel through the sides of its inner chamber, construct the structure known as Mukha Mandap, or the Entrance hall, adorned with pillars and being of the same length with, or longer than the principal palace by the length of a *pada* ; and build the anti-chamber known as Paschtamandap some 81 padas or steps from the site of the principal habitation. Worship the parrots at the front-door, the gods at the back exit, and the thirty-two Antagas in the surrounding wall. This is the general rule which prevails in most places about the rearing up of the divine edifices. Now I shall speak to you, about another sort of palace, built according to the measure of the image installed therein (6—9). The blessed stool or Pindika is to be constructed of the proportionate measure with the image, the adytum of the temple will be half of the Pindika, the walls shall have the width equal to the length of the adytum, the

height will be equal to the length of the wall, and the top or the pinnacle shall have double the height of the wall (10—11). The walk around the temple shall measure quarter of the height of the pinnacle, and the entrance chamber or the Muka Mandapa shall be comprised of the same measure and shall be in the front (12). The eighth part of the Adytam shall be set apart, for opening exits for litters etc., which shall be three in number, and are to be placed under the three arches, on the left side of the temple (13). Four lines are to be flung upward from the spring lines for the construction of the vault. The keystone is to be ascertained, and a lion is to be built over the middle part of the vault, in the same line with the keystone. The lion is not to be represented in a drooping posture, nor is he to be made very fierce looking. Lay down two such strings or lines at the sides. On the top of the vault construct a little platform or top chamber known as Badi, which shall have a length equal to twice its breadth, and put upon the same the conical ornament generally placed over the pinnacles, of temples and known as Kalasha (14—18). Put the two globes over the Kalasa, together with the auspicious branches and circles of metal 19). The images of Chanda and Prachanda are to be carved into the door-frame, and they shall occupy the quarter part thereof (20). In the globe over the Kalasha, carve the image of the goddesses Lakshmi as an extremely beautiful maiden sitting upon a lotus-flower, and the *Dik-gajas* (celestial elephants who reside in the different quarters of the heaven) pouring water over her, out of the pitchers raised with their trunks (11). The height of the walls surrounding the palace will be equal to the quarter part of the latter, while the *Gopur* or the principal gate will be less than the same in in height by a pada. A divine image measuring five cubits shall have a pedestal measuring a cubit only. A mandap or shed known as Garuda mandap shall be raised in the

front, and eight turrets or pinnacles shall be raised over the vault on the head of the image one in each quarter of the heaven (22—23). Invoke the Baraha manifestation of Vishnu in the east, Nrisinha in the south, Sridhara in the west Hayagriba in the north, Jamadagna in the south-east, Rama in the South-west, Bamana in the north-west, and Vasudeva in the north-east turret. The palace is to be decorated with garlands all round, which may be hung so low as to reach the seven-eighth part of the door, the first one-eighth portion being forbidden as inauspicious (24—25).

CHAPTER XLIII.

THE GOD said :—O Bramhan ! Now I shall speak to you, about the installation or establishment of the image of a God in the palace. The image of the god Vasudeva, shall be placed in the centre of a chamber of that peculiar structure, which is known as Panchāyatan, while those of Bāman, Nrisinha, Hayacirsa, and the image of the Boer incarnation of Vishnu shall be respectively located in the south-eastern, south-western, north-western, and the north-eastern, corners of the same (1—2). After that invoke Narayan in the centre, Ambica in the south-east, the sun in the south-west, Brahma in the north-west, and the Linga or Rudra in the north-east. Or in a Nabadhama chamber, locate Vasudeva in the centre, and Indra other deities, who preside over the different quarters of the heaven, in the eastern portion thereof, each to the left of the other. Or in a Nabadhama make a Panchayatan, and locate the god Vishnu in the centre, Laksmi and Vaisrabana in the east, Matris in the south, and Skanda,

Ganesha, Ishan, the Sun and other planets in the west. Place the ten incarnations of Vishnu, such as Matsa etc, in the north the goddess Chandika in the south-east, the goddess Ambica in the south-west, and the goddess Sarasvati in the north-west corner of the said chamber (3—7). Or in a Trayaodashalaya, locate the goddess Padma in the north-east, the god Narayana at the centre, Kesava and other manifestations of the god Vishnu, in the four quarters begining with the east, and the god Hari himself in all the other corners of the room (8—9). The images are generally made up of seven different substances, such as clay, wool, iron jems, stone, sandal, and and flowers, which being worshipped at the time grants and fulfills all desires. I shall now speak about the stone image of Vishnu, where the custom of making a stone image obtains (10—11). In the absence of hills, the stone is to be dug out of the Earth, those of red, brown, black or yellow colours being regarded as the most auspicious. In case a stone of one of the afore mentioned colours is not obtained, its loss or absence is to be atomed for, by means of the sacrificial mantras and ceremonies known as Sinha Vidya. A piece of stone, which after the performance of the *Homa* ceremony known as *Sinhahoma*, becomes trimined with, white, or assumes a black colour and emits sparks of fire, or produces sound like Indian bell or bell metal is to be deemed as belonging to the male sex (12—14). The stones, in which the above signs appear but in a less marked degree, are to be suposed as of the female sex, while those that exhibit signs, peculiar to both the classes, are to be considered as neuter. A stone which bears the sign of a *mandal* or ring in its middle, is to be held as an impregnated one, and is to be rejected accordingly (15). A man must go to the wood for an image, and there he shall excavate and raise the sacrificial shed *Mandap*, which being made smooth and plastered over, shall be the place where the God Hari is to be worshipped on the occasion of the Banajag (sacrifice

in the wood) ceremony, to be performed in connection therewith (16). The *Tankas* (sculptors' chisels) being the instruments to work with, are to be worshipped, and the scarfice shall be offered to them, and the *Homa* ceremony (the offering of clarified butter in the fire accompanied by *mantras*) is to performed unto them, and after that the stone is to be bathed with rice water (16—17). Protect it with the mantra of Nrisinha, and worship it with the principal or original mantra. Perform the Homa ceremony, and offer the final oblation, and after that let the Guru or the priest officiating at the ceremony, offer the Bhutabali (sacrifices to the Ghosts, and other evil spirits), and propotiate the ghosts, demons, Gujhyakas, and Siddhyas and other spirits, who may be risiding in the place as follows (18—20). "We have come here for the purpose of making an image of the god Vishnu, and we have undertaken the journey at the instance of the god Keshava. Any thing done to please the god Vishnu, is also pleasant to you. Therefore quietly and quickly depart ye spirits, quitting this place, being pleased with the sacrifice, we have offered (21)." Thus pacified, the spirits will go away wherever they please, and he and the sculptors shall live upon the sacrificial porridge (charu) that day, and shall tell the following dream mantras in the night (22). "Om Obeisance to the omniscient and almighty Vishnu! I bow unto thee thou universal being, manifest in the universe, who art the presiding deity of all dreams (23). O thou Lord of all the Gods, instruct me in dreams how to execute all the works I have in my mind (24). I shall sleep by the side. "Om. Om, Hum, Fut Visnaba svaha" is the mantra to be told for having dreams. A good dream augurs every thing well, while a bad one requires the ceremony known as *Sinha Homa* to be performed. Offer oblation to the stone in the morning, and worship the implements with the astraka mantras (25). The spades and chisels shall be edged with honey and clarified butter, the priest shall deem

himself the god Vishnu, and shall look upon the sculptor as *Viçvakarma* (26). An implement, (such as chisel etc.), which has been imbued with the spirit of Vishnu, shall be given after its back and edge having been tasted. Now the sculptor, who has put all his passions under curb and rein, shall take the chisel in his hand, and cut out the stone into a square block, a smaller one for the purpose of making the Pindika or Pedestal, which must be made a little less in size. The said blocks shall be brought in a car to the house of the sculptor, covered over with a piece of cloth, and he shall make the image out of the same after having worshipped it in due form (27—28).

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CHAPTER XLIV.

THE GOD said :—Now I shall speak to you about the essential points of an image of Vāsudeva and other gods in detail. After having placed the aforementioned block of stone, facing the north or the east, in the northern part of a divine edifice, and after having worshipped the same with offerings, the sculptor shall divide the block into nine parts, along a line drawn through its centre (1—2). The stone is to be divided by lines each a finger apart, and such a division is to be called a Svangul according to the *surpa* measurement. A part or division of the stone enclosing a space measering two such fingers, is known by the name of Golaka or Kalanatra (3). Divide one of the aforesaid nine divisions into three parts, and make with one such the part of the body from below the calves or the insteps; and with such an one both the neck and knee joints respectively (4). The crown or head-dress shall measure the length of a thumb and a middle

finger, and the face, throat and the depression (Hridaya) at the chest shall be of the same length (5). The space between the naval and the genital shall measure the lengths of a thumb and a middle finger, the thighs shall be of twice that length, while the parts between the calves and knee joints shall be commensurate with the lengths of the thighs (6). Now hear me speak about the laying down of the curve-lines on the different parts of the body. Two such lines are to be laid down on the legs, two about the part between the calves and the knee-joints, two about the knee-joints and two about the thighs (7). One such line is to be laid down over the region of the genital, another about the waist, while the other is to be carved along the upper portion of the umbilical region, for the purpose of fastening the girdle (8). The region of the epigastrium, or the depression between the two muscles of the breast, is to be made out by such a line, while two such are to be placed about the throat, to bring out its rotundity. One such line is to be laid down across the forehead, while another is to be used in order to exhibit the roundness of the head. (9). O Bramhan! one such line is to be placed over the crown or the head-gear, and seven vertical lines are to be carved in the same to show its erect position (10). Lay down six such lines over the space, comprised between the lower part of the spine, and the end of the lower garment, which after the cloth is carried round the body, is brought up behind, and tucked into the waist band. These lines are to be understood, as exclusive of the middle or the central one (11). The nose, the forehead, and the mouth, shall respectively measure four fingers in length, and so also the neck and the ears (12). The cheek bones shall be made two fingers in breadth, being equal to the breadth of the chin, and the forehead shall be made eight fingers broad (13). Over and above that, the temples shall measure two fingers each, over which the curls shall be made to hung, and the intervening space

between the eyes and ears shall respectively measure four fingers (14). The ears shall be two fingers in thickness and the cavity of the ears shall be placed in the extension of the line joining the tips of the eye-brows (15). An ear, not pierced through by any ornament, shall measure six fingers, while one not similarly treated, shall measure four fingers like the chin, for which the same rule is to be observed (16); and after that, finish the outer ear or the opening of the external auditory passage, together with its membranes and appendages. The whole lower lip shall not take more space than two fingers, and half asmuch shall be left for the upper one (17). The breadth of the eye shall be half a finger, while that of the opening of the face may extend up to the four, the thickness in relief being one finger and a half in both the cases, provided that the mouth is curved shut, which in the opposite case must be made three fingers wide (18). The height of the nose will be one finger at its root, and shall terminate at the tip, in the form of a Karavir flower, its sanctioned height at the part being two fingers only (19). The space intervening between the two eyes will be four fingers, while the corners of the eyes shall be two fingers, and the space between them shall measure two (20). The corner shall be one-third of the eye, and the iris will have a length of the fifth part thereof (21). The expanse or space, taken by the whole organ, shall be three fingers in length, and the whole cavity of the eye shall measure half a finger in width, over which the two eye-brows shall be placed equal to each other and commensurate with the length of the aforesaid cavity (22). A space, two fingers wide, shall be left between the starting points of the two eye-brows, which will be four fingers in length, and the measure round the head will be thirty six fingers (23). The head measure of an image of Kesava, or other manifestations of the God Vishnu shall be thirty-two fingers, and the head measure of all those who are short necked, shall increase

by ten fingers. The intervening space between the neck and the breast shall be thrice the length of the neck, and shall be thrice as much broad plus eight fingers (25). The shoulders shall measure eight fingers, and the two blessed shoulder regions sixteen fingers.

THE arm shall measure seven *natras* in length, and the *Prabahu* sixteen fingers only (26). The extended arms shall be three Kalas in length, and the *Prabahu* will be of equal measure with the same. O Bramhan, the arm shall have a breadth of nine *Kalas* at the upper part (27), seventeen angulis at the middle and sixteen angulis above the elbow-joint, its circumference being thrice as much (28). The measure round the Prabahu shall be sixteen angulis, while that of the forearm twelve (29). The palm of the hand shall be six angulis in breadth, and seven angulis in length (30). The middle finger shall measure five fingers in length, the fore and the ring fingers being respectively less than that by the width of half a finger, and the thumb and the little fingers shall measure four fingers each (31). The thumb shall have only two marks of joint or phalanges on its back, and the remaining fingers shall have three, and the nail is to be placed at the top of each finger (32). The stomach shall be of the same dimension with the chest; and the naval shall be a finger broad, and deep according to proportion (33). The intervening space, between the navel and the region of the genital, shall a *tal* broad, and the girth about the umbilicus shall be forty two fingers (34). The breasts shall be placed a *tal* apart, and the chins shall measure a *jaba* each, and their roundness will occupy two *pada* measures of spaces (35). The measure round the breast will be sixty four fingers, while the girth round its lower extremity shall be of four *mukhas* (36). The circumference round the waist shall be fifty-four fingers, and the breadth about the thighs shall be twelve (37). The middle part of the thigh shall be broader than its upper part and

shall be narrower as it reaches downwards. The knee-joint shall be eight fingers in breadth, and shall measure thrice as much in girth (38). The middle of the knee-joint shall be seven fingers in breadth, and its girth will be three times its breadth. The front or lower part of the knee joint shall measure five fingers, with a girth of thrice the measure of its width. The feet shall be of a *tal* measure, and shall be raised by four fingers (39—40). The parts in front of the calves shall be made four fingers. The legs, when extended, shall measure three *padas* and the female organ of generation shall be three fingers in length with a girth of five fingers. The fore-finger of the feet shall also measure five fingers in length, and the rest of the fingers shall proportionately go on decreasing in size, each next being less than the preceding one, by the one sixteenth part of the *former* (41—42). The height of the toe will be a pada and a finger and its nail shall measure a little less than a jaba, and the remaining fingers shall be less than one other by the breadth of half a finger. The scrotum shall the three fingers, in length, and the male organ of generation shall be four fingers long (44). The girth about the upper part of the scrotal sac shall measure five fingers, while that about its end or lower part shall be six fingers (45). The image shall be decked with a large number of ornaments, and the emblems shall be placed in its hands in the following order, in which they are usually met with (46). The weapon "Chakra" is to be placed in the upper right hand, the lotus in the one below that on the right, the Sankhya (conch) in the upper left hand, and the cudgel in the one below that on the left, as one usually comes across in an image of the Vasudeva (47). The images of Sri and Pusti, one carrying a lotus and the other a harp are to be made, these images reaching up to the thighs of that of Vasudeva. The images of two Vidyadhars, holding celestial garlands in their hands, are to be carved into the space occupied by the Halo of the

head of the principal image, and the images of celestial elephants are to be carved in the region of the halo. The pedestal shall be of a whitish red colour, on which the image is to be worshipped as follows.

CHAPTER XLV.

THE GOD SAID.—Now I shall describe the essential points of a Pindika or a divine stool, which shall have a length, equal to the breadth of the pedestal of an image, half of its height, and shall have four times its thickness (1). Leave aside the two lower steps, and polish on all sides the rectangular space, on the top of the third from the bottom, and similarly the space at the foot of the third step counted downwards, and lastly the quadrilateral space intervening between the above two, (thereby meaning the space at the top of the third step from the bottom) together with its two sides. Divide the first two steps from the top into four parts, (and polish the two rectangular chambers at the foot of the second step from the top, made thereby (2—4). The height of the steps shall be equal to one such part, and their beadth will be half as much, leaving an indent to the width of such a part on each side (5), and leaving a *pada* breadth of space on the exterior side. The exits for water, shall be made over the indentures of the first three steps from the top, one at the end of each (6). This auspicious and blessed divine pedestal, is usually constructed in a large number of different shapes (7). The images of Laksmi and other goddesses shall measure eight *talas* in length. In all such images, the eye-brows shall be to the length of a *java*, and the nose a bit smaller than them. The face

shall be straight, elongated and raised, and shall measure more than a *golaka* (8). The eyes shall be large, measuring less than three *jabas* by the third part of a *jaba*, and their breadth shall be half of the aforesaid measure (9). The ears shall be made beautiful in shape, and shall extend to a line passing through the tips of the lips. The shoulders shall be made sloping, and to measure a *kala* less than the dimensions of the ears (10). The neck shall be made to measure a *kala* and a half, with a breadth not affecting the beauty of the same. The thighs, knee-joints, and the pedestal shall measure a *natra* less, and the waist, buttocks and the upper part of the feet shall be made proportionately (11). The fingers shall measure less than the seventh part of the above, and shall be made straight and tapering, so as not to look knotty or crooked (12). The thighs, waist and the knee-joints shall be greater than the above in breadth by a *natra*, and the sides and the middle part, together with the two compact and elevated breasts, closely pressing each other, shall be of the same measure in roundness (13). The two breasts shall measure a *tala*, and the waist a *kala* and a half. The ornaments and appendages will consist of a lotus flowar in the right hand, and a *Bal* fruit in the left. The two maidens, represented in the attitude of wafting chowries, shall be placed, one on each side of the image, and the image of the long nosed Garuda shall also have a place therein. Now I shall speak about the Salagram stones decked with *chakras* and of other gods as well.

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CHAPTER XLVI.

THE GOD said:—Now I shall describe the process of worshipping the image of a *Shalagrama* etc., which

imparts both enjoyment in this world, and salvation in the next. A Shalagram stone, known as *Basudeva*, is marked by a black colour around its mouth or lateral aperture, and possessing the impressions of two *chakras*, or ring like marks inside the same (1). The Salagram stone, belonging to the class *Sankarsan*, is of a red colour, possesses two such *chakras* or circular impressions within its cavity, and is to be looked upon as one of the very good classes of the stone; while one of the class, known as *Pradumnya*, bears upon its surface a large number of impressions like pin holes, is of an elongated shape with a blue colour, and is marked with a very faint impression of a *chakra* within (2). The *Anirudhya* stone is circular and yellow, marked with two or three lines around its outer surface, and bears the impression of a lotus flower within its cavity; while the particular class of Shalagram stone, known as *Narayana*, is of a black colour, with its cavity comparatively raised up, and smaller in length. The *Para masti* stone is perforated at the back, and have dot like spots over the surface, the internal cavity being impressed with the mark of a lotus flower; and the class of stone known as Vishnu resembles the weapon *gada* in shape, and carries a line about the middle part, the circular impression within, being comparatively thicker (3). The *Nrisinha* stone is of a brown colour, has the same sort of *chakra* mark as the above, and is dotted with five spots; while a *Baraha* resembles a *Sakti* in shape, and its two *chakras* are rugged and unequal (4). A Salagram of the Krisna class is black, round and elevated at the back, the *chakra* in the inside bearing the mark of an Avarta (spiral), while a *sthala* stone which is very auspicious, assumes the colour of a Jem called *Indra Nil* (sapphire), and is girdled by three lines (5). The stone belonging to the class *Hayagriba* is blue, dotted with spots, and resembles an *Ankush* in shape; while one of the Baikunta class, is known by its jemlike colour, the lotus like mark in its *chakra* which is single, and by the appearance

ance of tail like marks on its surface (6). The characteristic features of a Salagram stone of the Matsa class, are its elongated shape, the three dot like spots on the surface, its glassy colour, and the absence of any cavity or *chakra*. A stone of the *Sridhar* class, is differentiated by the mark of a garland of wild flowers in its internal cavity, its roundness, and by the five line marks around its body (7). The *Bamana* is a stone of a puny size, round and dotted with a spot, and is of a round shape; while the *Tribikrama* class bears the line mark at the right side, and the dot spot on the left (8). A Salagram stone, appertaining to the class *Ananta*, bears an impression like the hood of a serpant, while one of the *Naikava class*, assumes a variety of shape and colour, and is varied in attributes also; the Damodar class being recognised by the attributes of thickness, the possession of two slender points on the exterior, and by the existence of the characterestic circular mark or *chakra* in the central part of cavity (9—10). The *Sudarshan* class has got only a single *chakra*, the existence of double or two fold chakra, characterises the class Laksmi *Narayan*, the essential features of the *Achyuta* or *Tribikrama* class, being the existence of three *chakras* or internal circular marks as spoken of above (11). Four *chakras* mark the *Janardan* class, and five such are the essentials of a Vasudeva, and the existence of six or seven such chakras is to be met with in the *Pradumna* and the *Sankarsan* class of *Salagram* (12). A *Purushotama* stone possesses eight, a *Nababuyahu* nine, a *Dushâvatar* ten, an *Anirudha* eleven, and a *Dvadashatma* class of Salagram twelve circles; a Salagram, bearing circular impressions in its inside more than twelve, is de as an Ananta.

CHAPTER XLVII.

THE GOD said:—Hear me describe the process of worshipping the god *Shalagram*, whoses image is decked with the circular marks known as *chakras*, and the rites and ceremonies, essential to the worship of other manifestations of Vishnu, which admits of three distinct divisions, according as the worshipper performs the same 1 with a view to obtain any special or particular boon, 2 or with the disinterested object of assigning all the merit acquired by the performance thereof, to the deity himself, or as a matter of daily practice, by which, he does not gain any special merit, and the nonperformance whereof, takes away something from his former virtues, as a positive failing, and 3 lastly that which partakes of the nature of the both (1). The worship of the five manifestations of the god Vishnu, beginning with incarnation of the divine *Matsa*, may be classed either under the first or the last grap; while the worship of the incarnations such as *Baraha* (the incarnations in the shape of a Boar), Nrisinha (incarnation in the shape of a centaur like being, upper half lion, lower half man) and Baman (the Dwarf incarnation) leads to salvation (2). In order that you may attain salvation by the performance thereof, now I shall take up the subject of the three fold worship of the god Shalagram, marked with the mystic circle called *chakra etc.* of which the best form is the disinterested worship, or the worship without any desire or supplication on the part of the devotee. The form which centres round an image, and enjoins the worship to be performed in a rectangular diagram, described round the figure of the spherical mystic lotus flower, is to be looked upon as comming off as the next, while that, which is done with an object, occupies the lowest place in the scale of merit (3). The

devotee shall locate the mystic symbol Om in the solar plexus at his breast, practise the *Sadangnyasa*, or the rite of locating in the six different parts of his body such as hands and the body etc., the mantras peculiar to each, fold up the fingers into different postures known as *Madras*, outside the mystic rectangular diagram, and shall first worship his spiritual preceptor or the guru in the east, Gana in the west, Dhata (the god of fate) in the north-west, Bedhata, in the south-west and Karta and Harta in the north, and the south respectively, Vishvaksen in the north-east, and Ksetrapala in the south-east. At the outset the Vedas such as Ric etc. are to be worshipped, then the cushion on which the devotee will sit during the worship, then the serpent Ananta who is supposed to bear the Earth on his hoods, and then the Earth, and then the Peetha and lastly the three mystic diagrams, Arka, Chandra and Banhi respectively (4—7). The *padmasan* shall consist of the twelve letters forming the God's own mantra, and the God is to be placed therein, and to be worshipped with all the *Bija* or the principal mantras appertaining to his worship, uttered jointly and severally in turn (8). Commence the worship with Om and the mantras of *Gaitri, Jitadi* etc. and after that show the three mudras, (combination of the hands in different postures) of *Visvaksen Chakra* and *Ksetrapala* respectively, as the worship of the god Shalagram which falls under the first group is absolutely disinterested and claims no merit (9—10). Draw a mandal or mystic circle consisting of sixteen radii and containing the image of a lotus flowers at its centre, as stated above; and worship the spiritual preceptor and others with *Shankha* (conch shell) Chakra (the circular weapon of Vishnu) Gada (a cudgel) and a sword as previously mentioned (11). Locate the Bow the arrows in the east and north, with the Pranaba mantras and establish the stone (Shalagram with the twelve letters which enter into the composition of the mantra Om Namo Bhagabata

Vasudavya (12). Now I shall describe another form of worshipping Shalagram. · A lotus flower consisting of eight petals is to be drawn, and worship the guru and other gods upon the ground as above. The Asan or seat shall be offered with the eight letters forming a portion the god's said principal mantra, and establish the *shila* with the same, and worship it by uttering the same eight letters ten times and Vishnu with the gaiatri (13).

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CHAPTER XLVIII.

THE GOD said:—Now I shall reproduce to you, the psalm in honour of the twenty-four incarnations of the God Vishnu, which forms an arostic in relation to the principal mantra of the God, designated as the *Dvadashakasri* (Om. Namo Bhagabata Basudevaya) mantra, from the number of Sanskrit letters entering into its composition. The hymn is as follows:

I bow down to thee O Kshava! whose image is the one universal principle manifesting itself in the three-fold form of creation (literally emanation, the doctrine of creation having no place in the Sanskrit theology, the universe being supposed to have been evolved out of the universal self through the medium of Māya, or only apparent as the reflective effect of the juxtaposition of the two universal principles known as Prakriti and Purusha, which will be dealt with later on;—the loose and promiscuous use of these terms and their equivalents, having much to be blamed for their popular acceptance in the modern times,) continuance and final merging back of the universe into the original self, through the process of evolution, and of which principle the

"Om" is the Vedic [illegible], and [illegible] the lotus flower, conch shell, the [illegible] or Cudgel, in the four [illegible] the lotus [illegible] symbolising the different stages of the [illegible] or evolution, the [illegible] as the emb[illegible] ness, the [illegible] ence to be gone [illegible] be reached, and the [illegible] cing the [illegible] sical, moral or spiritual [illegible] in which stage [illegible] the Cudgel and the Chakra [illegible] rotatory motion of the heavens [illegible] different from that [illegible] as Keshava) (1) After [illegible] whose hands are the [illegible] Cudgel [illegible] (conch shell) and the lotus flower [illegible] Govinda (the preserving [illegible] weild in his arms the weapons Chakra the [illegible] the Cudgel named Koumadaki, the lotus [illegible] I lay myself prostrate before thee O Vishnu [illegible] great [illegible] to man, and holdest in thy hands, the celestial [illegible] lotus flower, Shankhya (conch shell) and the *Chakra*, [illegible] to thee O Madhusudana who art armed with the [illegible] Shankhya, Chakra, lotus flower and the Chakra (the first two weapons being in all cases in the two right hands, and the rest two being in the left both upper and lower) (3). With the most heart felt reverence, I fall at the feet of the Trbi-krama manifestation of Visnu who is represented as carrying in his hands, the divine lotus flower, Cudgel, Chakra and Shankhya (conch); and may the *Bamana* (dwarf incarnation of the God Vishnu), who wields in his four arms, the Shankhya, Chakra, Gada, and the lotus flower in the order to be interpreted according to the direction given above, preserve

me at all times from harms (4). Sridhar is the opener and exposer to men of all ways leading to salvation, and is represented as carrying a lotus flower, a Chakra or a circular sharp edged weapon flung from a distance, the *Shankhya* (a conch shell) and may be the divine manifestation who is known as *Hrishikesha* and whose four arms are armed with Gada, Chakra, lotus flower and conch shell guard us from all evils (5). I make obesiance to *Padmanava*, who is the grantor of all boons, and carries in his hands, the divine conch-shell, lotus flower, Chakra or the ring weapon, and the Cudgel; and also to Damodar, who holds in his four arms, the heavenly lotus flower, conch-shell;cudgel and the ring weapon (6). May Vasudeva, who carries a cudgel, conch-shell, a ring weapon, and a lotus flower, purify the universe; and may *Sankarshana* in whose hands are the divine Cudgel, conch-shell, lotus flower, and the ring weapon, preserve us from all evils (7). Preserve us O Pradyumna! Thou art the lord of the universe and wieldst in thy hands the Cudgel Chakra, conch-shell, and the lotus flower; or the Cudgel and the conch-shell in thy right hands in stead. Preserve us O Anirudha! Thou who art every where irresistible and invincible in the universe, and who dost carry in thy arms, the Chakra, Cudgel conch-shell, and the lotus flower (8). May Purushottam, who is the lord of the gods, and who holds in his hands the celestial lotus flower, conch-shell, the goddess Sri, and the Cudgel, preserve you all, and likewise the god Adhokhyaja (literally whom the senses cannot perceive, and who is beyond the comprehension of man), who carries in his arms the heavenly lotus, Cudgel, the conch shell, and the ring weapon or the Chakra (9). I bow down to thee Nrisinha!—Thou half-lion, half-man incarnation of Vishnu, and whose four arms are equipped with the celestial ring weapon, lotus flower, Cudgel and the conch shell; and may the incarnation of Achyauta, who holds in his hand, Sree, Cudgel, the celestial lotus flower or the conch shell, grant you all an immunity from the worldly evils (10).

And likewise the incarnation known as Upendra, who is manifest in the form of a child, and carries the divine conch shell, Cudgel, Chakra, and the lotus flower both in the right and in the left hand, in the order they are described. And similarly, may the manifestation of Vishnu, revealed to man as Janarddana, and who takes away all sin and misery from the hearts of his worshipers, and who carries in his four hands the divine emblems and weapons of a conch shell, a lotus flower Chakra, and the Gada, or Cudgal named Koumadaki, bless me with the enjoyment of good cheers in this world, and grant me salvation in the next; and for which I also beseech thee O krishna, to the portions of whose votaries, fall enjoyment in this life and salvation hereafter, and who wieldest in thy arms the celestial conch shell, club, lotus flower and the Chakra (11—12). The first and original manifestation of Vishnu was in the form of Vasudeva, out of that issued the image of Sankarshana, out of which the manifestation of Pradyumna was evolved and revealed, and which finally blossomed into the image of Anirudha (13). Eeach of the above-mentioned manifestations, was split up and resolved into three different images such as Keshava, etc., thus making up in all the twenty-four images, which form the subject of the present hymn composed of twelve letters, by reading or hearing which, a man is purified, and becomes purged off of all sin and attains every desire of the heart (14).

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CHAPTER XLIX.

THE GOD said :—Now I shall describe the characteristics of the ten incarnations of Vishnu, such as Matsa (the fish manifestation) etc. The manifestation should be made to

resemble a fish in shape, while that of the divine tortoise, should be so made as to look like the prototype of the animal, from which it has received its nomenclature (1). The incarnation of the terrestrial Boar, should be endowed with a human body, and as carrying a *gada* (club) and other weapons in his right arm, and the divine conch shell, the goddess Laksmi, or a lotus flower in the left (2). The goddess Laksmi should be represented as resting on his elbow, and the Earth and the serpant Ananta of the nether regions, (the mythecal support of the Earth in space) following his lead. O Brahman, the installation of such an image by any person, ensures his acquisition of a kingdom, and helps him to cross this ocean of mundane existence (3). *Narasinha* should be represented as having a lion's head on a human body, possessing four arms, in the two of which he should hold the effulgent *gada,* and the celestial ringweapon, and the other two should be made to appear as tearing open the entrails of the Danava (Hiranyakashipu), and putting them round his shoulders, and the Danava should be represented as lying dead on the thighs of the God (4). The *Bamana* incarnation of Vishnu should be represented as a dwarf, carrying a stick and an umbrella, or should be made as possessed of four arms, while *Parashuram* should be represented as carrying a bow and an arrow, together with a sword and a battle-axe (5). Rama should be represented as carrying a bow and an arrow in his two hands, and equipped with a sword and a conch shell as well. Rama (Balarama) should be represented as having four arms, or should be made as possessing two arms only, carrying a *gada* and a plough in each, or the plough and the conch shell should be placed in the two upper and lower left hands, the *musal* and the chakra respectively being in the two right (6—7). Buddha, should be sculptured as a man of fair complexion, wearing a cloth, and sitting on a lotus flower with its petals turned upwards. His ears should be made comparatively

longer, and the calmness of the heart within should be made to reflect in his countenance, as he is the bestower of all blessings, and the protector of all beings from evils and harms (8). The divine incarnation of *Kalki*, is to be represented as a Brahmin, carrying a bow and a quiver, and engaged in the act of exterminating the *Mlechhya* race, or is to be depicted as a Brahmin bestriding a horse, and fully equipped with a sword, a chakra, a *Javlin*, an arrow and a conch shell to blow upon the warcall (9—10). Now I shall speak to you about the essential points of the nine manifestations of the god Visnu, such as Vasudeva etc. The *gada* is to be placed in the upper right hand, and the excellent celestial ring weapon (chakra) in the upper left, or in the alternative the image may be made as having four hands, the conch being placed in the lower right hand, while the lower left is to be depicted in the attitude of confering blessings; and the images of Bramha and Ishā are to be located on both sides, as the two constant companions of the god (11). Rama is usually represented as carrying a plough, a *Mushala* (mace) a *gada* (club) and a lotus flower; and *Pradumnya* as wielding a thunderbolt and the divine conch shell in his right hand, and a bow and an arrow in the left two, or as carrying, out of love, *gadas* in all the four. *Anirudha* as well as Narayan should be represented with four hands (12—13). Bramha (the creator) is to be represented as possessing four hands and four faces, looking towards the four quarters of the firmament, and riding on the celestial swan, and his long breast and clotted hairs reaching down his prodigious belly. In his right hands are the rosary and the sacrificial laddle, in his left a water-pot and a vessel to hold the sacrificial clarified butter, and the goddesses Saraswati and Savitri should be made as respectively waiting on the right and the left (15). Vishnu is to be represented as possessing eight hands, and riding on the celestial bird Garuda, and as holding in his right hands a sword, a gada and an arrow, and a bow and a Khataka in the left, while the remaining two

hands are to be represented in the attitude of imparting benediction (16). The image of Narasingha is to be furnished with four hands, the two holding the celestial ring weapon and the conch shell, and the other two engaged in tearing open the entrails of the great demon (17). The Baraha or the Boar incarnation of Vishnu shall be possessed of four hands, in one of which he shall hold the serpent *Vasuki*, the left one holding the earth. The goddess Lakshmi should be represented as sitting at his feet, and the earth also as falling prostrate thereat. The celestial bird Garuda, who holds the whole universe bound up in charm, should be located on the right side of the god's statue, and should be provided with four couples of arms, the right hands holding the weapons known as *Chakra*, sword, mace and *Ankusha*, and the left arms carrying the weapons and the divine emblems of conch chell, lotus flower, Gada and pasha (noose). The images of Lakshmi and Saraswati, the former carrying her own emblem of a lotus flower, and the latter holding the divine harp in her hands, are to be installed on the left hand side. And on the right hand side of the statue, the image of *Bishvarupa* is to be installed,—*Bishvarupa* who has got four faces and twenty hands, those to the right wielding the celestial arms known as *Mudgar* (club), *Pásha* (noose), *Shakti* (spear) *Shula* (pointed iron rod) arrow, thunderbolt, sword, bell, Damuru (small drum), and the snake, and those on the left carrying the divine conch shell, lotus flower, Gada (club), *Pasha* (noose), *Tomara* plough, axe, stick, knife and the shield. On the left-hand side install the image of the Shankaraka manifestation of Hari, who is the destroyer of all sin and its progeny of misery. The God is to be represented as endowed with three eyes, being symbolical of the knowledge of the past present and the future, and as lying afloat on his left side, over the water of the primordial ocean, and whose unibilical cord like the stem of a lotus flower, has blossomed into the four-

faced creator of the universe. Exhibit therein the goddess Lakshmi as champooing a leg of the God, and the female personifications of the divine energy known as Bimala, etc., as blowing chowries unto him (20—24). The manifestation of Vishnu, designated as Rudra Kesava, is to be represented as carrying a trident and an Asti in his two right hands, and *a gada* and a Chakra in the two left; The right half part of the body shall have all the features of the image of Mahadeva, and the left half shall have those of a statue of Vishnu, and the images of Lakshmi and Gouri are to be located on each side (25). The image *known as* that of *Hayacirsa* shall hold the divine conch shell, *gada* (club), lotus flower and the Vedas in his four hands. Its left leg should be placed on an image of the serpant *Ananta*, and his right on the back of a carved tortoise (26). *Datvatraya* shall be represented as having two arms, with the goddess Lakshmi seated on his left lap, while an image of *Bishvaksen* which closes the list of the divine figures of Vishnu, be made to wield the celestial ring weapon, *gada* (*çlub*) a plough and a conch shell in his four arms. The whole picture (as delineated in stanzas 23—24) is to be construed as a mystic representation of the first coming of the universe into being. There lay expanded the infinity of the primordial *nara*, (water of the devine energy) coeternal with the immutable self of *Narayan* (the receptacle of *nara* or the forces of the universe), and from his umbilicus, round which in a man, according to the spiritual psychology of the Brahmans, the firy plexus known as *Dushadal chakra* is placed, and which, by analogy in this case, represents the centre of the Kinitic and necessarily that of the Caloric energy of the universe as well, springs up the lotus stem, the material essence terminating in a full blown lotus flower,—the evolving, external; or material aspect of Nature, its petals standing for the order of evolution, which it shall have to go through subject to the control of the God of fate

(Brahma), who sits upon it. Lakshmi (light), the inseprable companion of all manifestations, is represented as waiting at the foot end of the divine bed, perhaps brooding upon her sojourn through the infinite space, then about to begin; and Bimala (pure energy) and her sister forces have been represented as blowing chowries, a fact which is emblematic of the advent of the ether and the wind as the resultant of the birth throes of the universe. Thus at a very early age, the Sanskrit Philosophy recognised the absolutely free and unlimited condition of the Being, and recognised also the limited, qualified nature of the *Becoming*,—the Real, which is absolute and unequalified, underlying and freely evolving itself out in to the *Phenomenal*, the process of evolution being subject to conditions which are at once the strength and laws of the absolute Ego.

CHAPTER L.

THE GOD said:—The Goddess Chandika, is to be represented as having twenty hands, out of which, the ten situate on the right, holding and being armed with the celestial trident, sword spear, *chakra*, Pasha (noose) Kheta, Ayodha, Abhaya, Damaru (drum) and Saktika, and the following weapons are to be placed in the remaining ten hands on the left side, *viz.*, the Nagpasha (snake used as a noose) Khataka, axe, Ankusha, bow, bell, banner, Gada, (mace), mirror and the Mudgar. The buffalo should be represented below, with its head entirely severed, and the Asura (demon) should be sculptured as rushing out of that severed neck, foaming with rage, and brandishing his sword in

the air, and vomiting blood:—his hairs clotted with blood, and blood streaming forth from his two eyes, and drippling down round his breast like a garland. The goddess is to be represented in a standing posture, with her right foot resting on the back of the lion, and her left on the shoulder of the demon, round whose neck is twisted the serpent noose of the goddess, and who is pounced upon by her celestial lion biting at his arm (1—5). This image of Chandika is to be made as possessing three eyes, fully armed and crushing the enemy of the God, and is to be worshipped in the mystic diagram containing the images of nine lotus flowers and known as Nabapadma (6), and at the commencement, centre and the Eastern and other quarters of the same from the representation of the goddess, with the nine tatvas in turn. The image should be made as possessing eighteen arms, those on the right carrying a human head, a Khetaka, a mirror, a Tarjani, a bow, a banner, a Damaru, and a noose, and the left arms being equipped with the following weapons, such as spear, club, trident, thunderbolt, sword, pike, arrow, *chakra* and *shalaka*, in the order in which they are enumerated. The images of the remaining nine manifestations of the goddess, such as 1 Rudra Chanda, 2 Prachanda, 3 Chandogra, 4 Chandanaika 5 Chanda, 6 Chandabati, 7 Chandarupa, 8 Atichandika and 9 Ugrachanda shall be made as possessing sixteen arms, by omitting in each image, the arms holding the Damaru (a little drum) and the *Tarjani*, and as having a white red or yellow complexion like the substance named Gorochana (7—11). Or they shall be made of a blue white, yellow or dusky complexion respectively, riding on a lion, and clenching in their fists the tuft of the demon's hair, who is to be represented as rushing out of the severed body of a buffolo (12). The images of the nine different manifestations of Durga, should be made as standing in that particular attitude which goes by the name of *Alirha* (the attitude in shooting, in which the right knee is

advanced and the left leg is retracted). The installation of the above images together with those of Gouri, Chandika etc., and of Kundi, Aksarradā and Agnidhrik is conducive to the increase of progeny etc. (13). She is identical with Ramvā or Lalita, who being worshipped in the wood, gives salvation or spiritual success to men, and is to be represented as holding in her left hand, a severed human head with the neck attached, and a mirror in the right (14). The images of Souvāgyā, Urdhikā, holding in their palms the offerings of fruits, are to be installed in the right hand side of the goddess, and that of Lakshmi, holding a full blown lotus flower and a Bāl fruit in her right and left hands, is to be located in the left (15). The images of the goddess Saraswati carrying in her hands a book, a rosery and a lyre, and of the white-complexioned river goddess Janhavi, as holding a pitcher and and a lotus flower in her hands, and bestriding a sea monster (Makar), together with the image of the river goddess Jamuna, represented as a damsel of a dusky hue, and carrying a pitcher, and seated on a tortoise, and that of Tamvuru, set forth as a white coloured man, carrying a harp and a trident and riding on a bull, are to be worshipped in the front of the image of the goddess (17). The four-faced Bramhi is to be represented as of a fair complexion and riding on a swan, and carrying in her hands *Kunda, Aksapatra*, a rosary and a sacrificial laddle, while Sankari is to be represented as seated on a bull, carrying a bow and an arrow in her right hands, and a Chakra in her left (18). Koumari should be represented as of a red colour and riding on a peacock, possessed of two arms, and wielding a spear (19). Barahi should be made as a maiden, equipped with a *danda* (stick), sword, mace and a conch shell, and holding in her two right hands the clestial conch and the ring weapon, and the earth, mace and the lotus flower in her left-hands, and as sitting on a buffalo (20). Aindri who bestows succession on her votaries, should be represented, as having

a thousand eyes, and holding the thunder-bolt in her left hand, while Chamunda should be sculptured as having made a foot stool of the dead body of a *man*, and as possessed of three eyes sunk in their respective sockets, and as a woman who has lost all flesh, and has been reduced to skeleton, with hairs angrily standing up erect on her head and wearing a tiger's skin round her *extremely emaciated* belly,—her left arms being equipped with a Pattisha (spear) and a human skull, a trident and a small *sword* (karti) being in the other two (21—22). *Beniak* should be made as having the body of a man, and the head of an elephant and possessing a huge trunk and a belly. He should be endowed with the sacrificial thread peculiar to a Brahmin, and known as *Upabita*. His face or mouth should measure seven kalas in breadth, while the trunk should be made to measure thirty-six fingers in length. The neck should have a length of a *kala* and a half, with a girth of about twelve *kalas*. The region of the throat should be made thirty-six fingers in length and the space about the region of the anus should have a breadh of half a finger (23—25). The space about the region of the Umbilicus shall measure twelve fingers; and similarly the feet, and the space between the calves and the knee-joints, shall respectively commensurate with the naval region. He should be represented as having made an axe of one of his own tusks, and holding the same in his right hand, while a luddock (a ball of sweet meat) and a lotus flower should be placed in his two left hands (26). The image of *Skanda*, the Commander-in-Chief of the celestial forces, and who is also known as Shakha and Bishaka, and is the lord of the universe, should be represented as a boy possessing two arms and riding on a peacock, with the images of *Sumukhi* and *Bidalaksi* installed on his two sides. The god may be represented as endowed with one or six faces, or possessing six or twelve hands. But in a wood or a village, his image should be made to appear with two

hands only, carrying the celestial weapon *Sakti* in his right and a *Cookuta* in his left hand, or in the case of his having twelve arms, the six on the right should be equipped with the divine weapons respectively known as, *Sakti*, arrow, *Pasha* (noose), sword, totrada, *tarjani* and the *Sakti* the left six being armed with the *Saktis* only (27—29). The feminine manifestation of the divine energy, revealed as Rudra Chandika, should have an image possessing eight hands, weilding in them a bow decked with peacock's-feathers, a kheta, a banner together with the weapon called *coocuta*, a human skull, a *Kartari*, (a kind of small two handed sword beaked like a Tomahawk), a trident and a noose respectively both on the right and the left, one hand being represented in the attitude confering blessing. The goddess should be represented as wearing the skin of an elephant, and her legs should be made to appear as raised up in the attitude of dancing, the trappings of the little drums and human skulls girdled round her waist measuring time with her dance; and hence she is called the queen or th goddess of dancing, and is also known by the epithet of Rudra Chamunda (30—31). The aforesaid goddess sculptured in a sitting posture, and as having four faces, is known as Mahalakshmi. The same figure represented with three eyes and ten hands, of which the five on the right hold the *shastra* sword and the Damarus (drums), and the five on the left, wield the bell, *Khataka*, *Khattanga* and the trident, and also represented as eating, men, horses and buffalos held secure in her gripe, goes by the name of Siddha Chamunda, and grants all success and specially that in practising the Yoga to her votaries. The goddess admits of being represented in another form, in which she should be made of a redish complexion and armed with a noose and an *Ankusha* The goddess Bhairabi, who is the embodiment of the universal Beautiful, is to be imaged as possessed of twelve hands. The Bidya (the manifestations of the divine energy

both the sides, and as crushing the sin begotten and erysipilatous diseases, girdled by a row of bells round his waist (41—42).

CHAPTER LI.

THE sun rides in a chariot provided with a single wheel, and drawn by seven horses, carrying in his two hands the two celestial lotus flowers, the emblems of light and animation; and on his right hand side stands his attendant *Kundi*, holding in his hands a pen and an inkstand, symboli-sing the computation of the age of the universe by the process of the suns, and the recording of the merits and demerits of the beings dwelling there in, in the register of the heaven (1). On his left, stands his porter *Pingala*, mace in hand, the insignia of his master's divine sovereignity; and on his two sides are stationed the two celestial damsels wafting chowries unto him, ever proceeding on his luminous, infinite and ethereal journey, with his shadow queen (Nispravā) by his side (2). In the alternative the sun god *Bhaskara* should be represented as alone, and riding on a horse back; and the *Dikpalas* or the presiding deities of the different quarters of the firmament should be imaged as each carrying two lotus flowers and weapons in their hands, and also as conferring blessings, each in his respective order (3). Agnis and such like gods, carrying clubs, trident, chakras, and lotus flowers are to be located in the angular quarters of the heaven; and the different manifestations of the sun god beginning with *Arjama*, and finishing with *Aksa*, should be each represented with four arms, and located in the diagram of twelve petals (4), and is to be called by

the following names, as he successively passes into each of the twelve signs of the zodiac, and travels over the tropics of cancer and the capricorn, between the months of Margacirsa and Kartika each year, the names being, Varuna, Surya, Sahasrangshu, Dhata, Tapana, Sabita, Gavastika, Rabi, Parjanya, Tasta, Mitra, and Visnuka (5—6). The *saktis*, or the solar energics to be located in the ends of the petals of the aforesaid mystic diagram, are to be of black, red, reddish, yellow, pale yellow, white, amber, yellow, greenish, greyish, smoke and blue colours respectively, and they respectively pass under the denominations of Ida, Susamna, Bisvacchi, Indu, Pramardiny, Praharsiny, Mahakali, Kapila, Prabodhiny, Nilambara, Ghanantstha, and Amrita (7—9). Similar colours are to be put down in the ends of the petals of the mandal for Varuna (a manifestation of the sun god), and his companion (planets). The god Teja (Light) is to be represented as always effulgent and extremely crooked (from its undulating propagation), and as holding a sword and a lotus flower in his two hands (as emblamatic) of its power of rending asunder the veil of night and darkness, and of the beauty and animation which everywhere follow in its train (10). The moon god is to be depicted as carrying a sacrificial pitcher and a rosary in his hands. The Mars is to be endowed with a spear and a rosary, the Mercury being imaged as wielding a bow in one hand and holding the seed of Rudraksa in the other, and the Jupiter as holding a sacrificial pitcher and a rosary (11). The Venus should be made to resemble the Jupiter in his appearance, while the Saturn is to be represented as encircled with a row of girdle like bells. The Rahu (the shadow of the earth and her satilite) should be, imaged as having the mark of a half lunar disc on his forehead, while the Ketu (the solarspots and the occultation suffered by the stars and their satilities) should be personified as a man carrying a lamp and a sword (12). Ananta, *Taksaka* Karka, Padma

Mahabja, Shunku, Kulika and Sustrina are to be understood as all resplendent creatures with hooded heads (13.) Indra is to imagined as riding on an elephant, and wielding a thunder-bolt; and Agni as seated on a goat, and holding a spear in his hand, Yama (the god of death) is to be depicted as riding on a buffalo, and carrying a club, and Nairita is to be pictured as brandishing a sword (14). Varuna the god of the ocean) is to be delineated as riding] on a sea-monster (Makara) and carrying a trident in his hand, while Bayu (the wind) is to be depicted as driving an antilope, with a full furled streamer gaily flying by his side. Kuvera should be pictured as carrying a mace and riding on a sheep, and Ishan with his clotted hair as sitting on a bullock (15). Lokopalas should be represented as having two hands only, Visvakarma as telling a rosery, Hanuman as wielding a thuder-bolt and oppressing the earth with his feet (16). The Kinnaras should be imagined as inhabiting the skies, and playing on harps in the air, and likewise the Bidhyadharas as bedecked with garlands. The Pisaches should be represented as extremly emaciated in their bodies, and the Vetalas as having distorted faces. The Ksetrapalas should be depicted as equipped with tridents, and the Pretas as having big bellies (17).

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CHAPTER LII.

THE GOD said:—Now I shall describe to you, in the following eight couplets, the Yoginis who dwell in the different quarters of the heaven. I shall start with the East and finish with the north-east quarter of the firmament. Their names are as follows:—

The Yoginis named Aksovyā, Raksakarni, Rakhsi, Kripanā and Aksayā inhabit the eastern quarters of the sky (1). The Yoginis known as Pishangi, Ksayā, Ksemā, Ilā, Lilā, Lolā, Laktā, Balakeshi, Lalasā, and Bimalā dwell in the south-eastern quarter of the firmament (2). The Yoginis who are named Hutashā, Bishalaksi, Hunkari, Barabamukhi, Mahakrurā, Krodhana, Vayankari, and Muhananā, reside in the south (3). The Yoginis who are styled Sarbagnā, Saralā, Tarā, Rigvedā, Hayananā, Saraksyā, Rudrasangrahi, Sambarā and Taljhangika, are the inmates of the south-western heaven (4). The Yoginis denominated as Raktaksi, Suprasidha, Bidutjivhā, Karankini, Maghanada, Prachandogora, Kalakarni and Barapradā are the residents of the western firmament (5). The Yoginis known by the epithets of Chandrā, Chandrabali Prapanchā, Pralayantikā, Sishubaktrā, Pishachi, Pishitasha Lolupa occupy the north western direction of the heaven (6). The Joginis called Dhamani, Tapani, Ragini, Bikritānana, Bayubega, Brihatkuksi, Bikrita and Bisharupika, hold sway in the north (7). While the Joginis described as Jamajevha Jayanti Durjayā, Jayantika Bidali, Rabati, Putana and Bijuyantika hold sovereignty over the north-east (8). These Joginis should be represented as having eight or four hands as the case may be, and wielding arms according to their own choice, and who impart all success to their votaries, on being duly worshipped and propitiated. Vairaba should be depicted as carrying the sun in his hand, Kurpurasya being represented as wearing large, clotted hairs, and bedecked with the moon in the forehead (9). *Kritibasa* is to be delineated as wielding on the one side, the weapons sword, pike, axe, and an arrow, and as folding a palm in the attitude of imparting benediction to the universe, together with a bow, a trident, a Khatvanga, and a half noose on the other. His garment shall be of the skin of an elephant, held in its place by his two hands; and venomous snakes shall be represented as resting on his body,

serving the purposes of ornaments; or in the alternative the god Panchanan, who is another manifestation of the same god, is to be worshipped amidst the *Matrikas* sitting on the deadbody of a man, and with all the letters of the alphabet up to the letter Ra and with his mantra Om Shrni, *Houm* namas Shivāya and the eight long voweled mantras such as Eem, Woom, Aim, Ayin, Om, Oun and As (10—13). Biravadra should be represented as having four faces and riding on a bullock; while Gouri is to be depicted as possessing two arms and three eyes, and carrying a mace and a mirror (14). Lalita should be depicted as carrying a trident, pitcher and a galantika, (a pitcher with a whole at the bottom) and with one hand folded in the attitude of imparting blessing, or as a companion of the god Skanda, carrying a brush and a mirror (15). Chandika should be represented with 10 hands and as carrying a sword, a trident a chakra a spear in the right, and a snake noose, shield, pike, axe and a bow in the left and as riding on a lion with her trident firmly fixed into the breast of the buffalo demon (16).

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CHAPTER LIII.

THE GOD said:—Hear me describe the essential points of a falic emblem. A rectangular block of stone is to be marked as divided length wise into two equal divisions; the lower half of which is to be divided in its turn, into eight equal parts. Five such parts are to be left out, and the remaining block formed of the remaining five, should be divided breadth wise into three parts, the first of which is to be called the *Bramhabhaga*, the second Vishnu part, the

last or the lowest part being known as the *Chitaraga*, which shall be larger than the other two parts, and over whose four angles of division at the upper extremity, a square is to be drawn, thus dividing the part known as *Vishnubhaga* into an octagonal block. Divide the same again into a block containing thirty two sides, and then the same again into one of sixty-four and then turn it into a round shaped block (1—4). The Brahmin (sculptor) who must be an inhabitant of the country known as *Madhyadesha*, shall then cut out the head of the falic emblem in the shape of an umbrella, with a breadth equal to the half of the linga divided into eight equal parts (5—6). A linga which has a breadth equal to three-fourth of its length, is to be deemed as the granter of all human desires (7). The pillar or prop part of such a falic emblem shall be a quater of the entire length of the latter, which is the measure usually adopted by the gods in their worship (8).

Now I shall describe the general features and attributes of all sorts of falic emblems. The learned should divide a linga measuring sixteen fingers, into six parts through the central line passing through the Brahma and Rudra Vagas The spaces comprised within two such lines of division shall measure eight *Javas* each in the first two cases, each latter measuring a *Java* less than the preceding one (10). The lower part should be divided into three parts, the upper one should be left aside, and the remaining two parts should be divided into eight divisions, the three upper ones of which are to be left aside (11). The upper three divisions *viz.*, those above the five sections spoken of above, should be projected to form the circuitous belt, and their blending should be brought about after leaving such a part intervening (12). These are the characteristics of the falic emblems in general, and now I shall speak to you about the essential features of their pedestals (13). O thou well-versed in knowledge, the commencement or starting section of the

emblem; together with its height, and the part known as Brahma-Vaga (part sacred to Brahma) should be ascertained at the outset, and then the latter should be placed over the slab disignated as the *Karmashila* (14).

The different dimensions of the pedestal should be made according to its elevation. The *Peetha* or the part actually occupied by the emblem should be of two such parts in height, with a length commensurable with that of the linga (15). The internal space or cavity of the *Peetha* (stool proper) should be divided into three parts, its breadth being equal to one sixth part of its length (16). The belt or the girth round it should measure one third part of its breadth, and the depth of its cavity will be equal to or shall be one-sixteenth part of its belt with a gradual slope, the height of the stool being decorated with ornamental works (16—18.)

A part of it will remain imbeded in the ground, a part of it will be the height of the stool proper, three such parts will be the height up to the topmost brim or border of the pedestal. The second or upper step shall be of two such parts in height, while the last or the lowest step shall have the height of such a single part which is to be taken up by each flight of steps leading upwards, until the topmost border is reached (19—20). Indents to the breadth of such a part are to be set apart on each flight of steps until the lowest one is reached, and they shall be cut into to three by the three exists for water, which shall measure a fore-falanx of a finger in breadth at their base, and one-sixth of a finger at their ends, and whose beds shall slope a little towards the postern side. These are the general characteristics of the falic emblems and their pedestals (21—22).

CHAPTER LIV.

THE GOD said;—Oh Brahman hear me describe in the following manner, the respective measures of the different classes of the falic emblem. I shall presently speak about those made of common salt and clarified butter, which if worshipped increase the intellect of their worshippers (1). A linga made of a piece of cloth, together with one made of clay, whether soft or burnt, being worshipped for the time being, gives wealth, a burnt one in the latter case being held better than an unburnt one (2). There is more merit in worshiping a wooden *linga* than an earthen one, and so on a falic emblem of stone is better than a wooden one, one made of pearl is better than one of stone, and lastly the worship of a *linga* of gold or iron ensures greater merit to the worshipper than the worship of all the preceding ones respectively (3). The falic emblems made of silver, copper or brass, impart enjoyment and salvation to men, while those of zinc and mercury are said to be very auspicious and confer similar boons as above (4). The installation of a falic emblem made of mercury or iron, or of mercury iron and other metals combined, and with gems laid up in their insides, increase the glory of their worshippers, and grant them success and all the blessings their hearts can wish for (5). Edifices or temple may be raised to these emblems, some what to their west, in the event of any body wishing to do the same. Even the circular luminous spot which the sun casts on a mirror, and which, for its resemblance to the shape of a lingam, is called the falic emblem of the solar rays, is to be worshipped. In fact the god *Hara* can be worshipped every where, his full and complete worship or his worship in its entirety being possible in a lingam only, which in the case of being a stone or a wooden one shall measure a

cubit in length (7). A falic emblem of the *chala class* shall measure up to fifteen fingers according to the finger measure (see Couplets 19-21. Chapter 39th), those usually worshipped in a household measuring from one to fifteen fingers each (8). These emblems are divided into three classes such as the *Kanyasa* (small) the *Madhyama* (middle) and the *Yasta* (large) according to their respective dimensions, those of the first class consisting of thirty six emblems (four sets of nine) those of the middle being comprised of four sets of nine (thirty six) and those of the third or the Yasta class containing equal sets of nine with the middle. The *Lingams* of the *Kanyasa* class shall measure one to five fingers each, the *chala* emblems of the second class shall be of six to ten fingers each, and those of the *Yasta* or the third class of the *chala* (removable) falic emblems shall measure from eleven to fifteen fingers respectively (8—12). The falic emblems made of the precious stones known as the *Maharatna* shall measure six fingers each, those made of the other gems shall have a length or height of nine fingers each, those of gold shall measure twelve fingers, and the rest fifteen fingers respectively (13). The couple of the two sets of corners from the top shall be successively cut into four or sixteen equal sides, and those again into thirtytwo and sixty four in turn so as to make it a polygon of sixty four equal sides (14). The two sides being thus lopped off, the neck of a falic emblem of the *chala* class shall rather measure twenty six parts from the rectangular space at its foot (15). The face of the *lingam* shall gradually go on decreasing by four, six and eight parts from its base, and similarly the middle part of the emblem shall be gradually less than the height at its commencement by a *pada* (16).

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CHAPTER LV.

THE GOD said:—Now I shall speak to you about the pedestals of the divine images, which shall equal the image in length and shall be half as much broad (1). In the alternative the breadth shall be equal to the half or one-third of the measure of the height, and its belt shall be equal to the one-third of its breadth (2). The hollow or cavity in the inside shall be of that measure, and shall be sloping towards its posterior part, and a space measuring a quarter part of the pedestal shall be set apart for the exits or passages of water (3). The *Samamulas* (water passages of equal base) shall have a breadth equal to the half measure of the space set apart for water passages, and their beds shall be equal to the third thereof (4). The water passages of equal base, shall have a breadth at the extremity equal to the half thereof; and the channel will have a breadth equal to the one-third part of the breadth of the pedestal (5). The image of the god Mahadeva may be as long as the pedestal, or may be half as much in length. In the former case the height of the pedestal is to be divided into sixteen parts as before; and the six divisions below should be made, as occupying the two parts of its entire height, and its neck or the extreme upper border should be laid about with the three parts thereof, and the foundation, indents, steps and the platforms shall comprise such a part or a *bhaga* respectively. The measures of the different parts stated above, shall hold good in the cases of all ordinary images (6—7). The front of the image shall be proportionate to the door of the temple, and the elephants, tigers, and other beasts of prey shall be carved into the region occupied by the halo of the image (8). The pedestal of an image of the god Hari should be made in a way as to show it

to the best advantage possible. The measures laid down concerning the images of Vishnu shall apply to the images of all the other gods, while those set forth in connection with the images of the goddess Lakshmi, should be observed and adapted in the images of all the other goddesses (9).

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CHAPTER LVI.

THE GOD said :—Now I shall deal with the five different divisions of an installation ceremony. The image is to be looked upon as the embodiment of the *Purusha* or the Supreme Being, the real and subjective principle of the universe, who is known by the denomination of Narayana and the Pindika or the pedestal is to be considered as a symbol of Nature or the goddess Lakshmi; and the ceremony of installation consists in bringing about the union of the two, which has the universe for its offspring (1). Men generally perform these ceremonies with a view to have a fulfilment of their heartfelt desires. The guru or the priest officiating at the ceremony shall cause the sacrificial sheds to be raised in the front of the temple or the divine edifice, on the extension of the two parallel side lines of its adytum. These sheds may be made to measure eight, sixteen, or twenty cubits and the sheds, shall occupy half the space included between them, for the accommodation of the sacrificial bathing seats, pitchers, and substances deemed essential and necessary to the sacrifice (2—3). The auspicious sacrificial platforms shall be made as to occupy an entire one-third part of the above space, and shall be hung over with a canopy, and bedecked with pitchers large and small (4). All substances to be used in the sacrifice shall be

washed with the composition known as the *Panchayabya*, (the dung and urine of a cow together with its milk and curd) and the priest officiating at the ceremony, shall wear ornaments, and deem himself identical with the god Vishnu, and shall commence the worship subsequent to that (5). The worshippers of the idols who are efficient in their worship shall be propitiated with rings and bracelets, and shall be established at the front of each sacrificial *Kunda* (cavity for sacrificial fire) (6). The branches of the Pippala, Oudumbara, Bata, and other sacrificial trees should be posted at the different doors of the shed, which may be rectangular, semi-circular, lotus-shaped, or circular in construction. A branch of the *Plakhya* (Indian sacrificial fig) should adore the east gate of the *Mandapa*, a *Subhadra* branch should decorate the south, and the northern and western doors of the *Mandap* should be decorated with the branches of the Sukarma and Subatra trees respectively (7—8). The pitchers should be placed five cubits apart at the foot of the each column of the sacrificial gates, and should be worshipped with the mantra beginning with the terms "Syonna Prithvy," their mouths having been previously filled up with the new born shoots of mango trees (9). The Chakra or the ring shaped metal blade should be placed at the top of the sacrificial shed, together with a banner five cubits long, and sixteen finger's broad. Or in the alternative a streamer may measure seven cubits in height which shall be made of a reddish, flame-like, black, white, yellow, blood-red, or of a white colour in turn (10—12). O thou best of the gods, the presiding deities of the flags hoisted in different quarters of the heaven, beginning with the east, and who are known as Kumada, Kumudaksa, Pundarika, Bamana, Shankhukarna, Sarvanatra, and Sumukha, and who are possessed of innumerable divine virtues, should be worshipped, together with the hundred and eight red spotless and well-burnt pitchers placed outside the sacrificial shed, full of water and with pieces of

cloth girdled round their necks to which pieces of gold have been attached (13—15). O Bramha, four pitchers should be placed at the corners of the sacrificial elevation with the mantras, "Ajighra" etc, and after having placed separate pitchers at the east and other sides thereof (16), invoke the gods Indra and his companions in the sacrificial pitchers placed at the east and other sides of the shed respectively, worship the god Indra with the *mantra* beginning as *Trataram Indra etc*, and invoke him as follows—Come Indra thou lord of the gods and the wielder of the thunderbolt and who ridest on the celestial elephant, defend the eastern gate of our sacrificial shed in the company of other gods (17—18). Agni (the god of fire) is to be propitiated with the *mantra* beginning with the terms "Agni murdha" etc. or obesience to the god Agni, and invoke him with the other presiding gods of the firmament respectively as following. Come Oh Agni, thou who weildst a trident and ridest on a goat, accept my worship and defend the south eastern gate of my sacrificial *mandap*. Come Oh thou mighty sun begotten god of death, who ridest on a buffalo and weildest a trident, defend the southern gate of my sacrificial shed. Be thou propitiated with the mantra Baibasvata sangamanami! Come Oh Nairita who dost carry in thy hand a sword and who art accompanied by armies and riding animals, defend the south-western gate of our mandap. Here is water for absolving thy feet, and here is offering to thee. Be thou propitiated with our mantras beginning as *Esha ta Nairit* etc. (19—22). Come Oh thou mighty Varuna who dost carry a trident and ridest on the sea monster known as the *Makara*. I make obesiance to thee, defend the western gate Let the priest officiating at the ceremony propitiate the god with his own mantra beginning with " *Urum hi Raja Varunam* (23—24). Come Oh Bāyu (wind) with the antilope thou ridest upon and thy companions *Maruts* and thy own banner. Defend the north western gate of our sacrificial

shed thou mighty god! being propitiated by our mantra such as "Obesiance to the god of wind, etc, which is known as the *Bataityadi* mantra. Propitiate the God Soma with the mantra" I make obesiance to Soma and which begins with the terms *Somam Rajanam*, and invoke him as come O thou mighty *Soma* who weildest in thy hand the celestial mace Come with the animal thou ridest upon, and thy army, defend the northern gate of our sacrificial shed. I make obesiance to thee who art accompanied by Kuvera the God of wealth (25—27). Propitiate the God Ishana with the mantra such as obesiance to the God Ishana and which begins with the terms Ishanamasya, etc., and invoke the god as come O Ishana, who ridest on a bull and wieldst a trident! comest thou with thy mighty army and defend the north-eastern gate. Worship the god Bramha with the mantra of "I bow unto thee O Bramhan or that beginning as Hirnya-garva, etc., and invoke him as come O ye Bramha who ridest on a swan and dost carry in thy hands the sacrificial vessel and a laddle, etc., defend the upward direction of the sacrificial shed. Propitiate the serpent-god Ananta with the mantra of obesiance to Ananta or with the one running as Namastu Sarpaoto and invoke him as come O thou Ananta who dost sit upon the back of the primordial tortoise and who art the king of snakes, defend the under the ground portion of our sacrificial *mandap* (28—31).

CHAPTER LVII.

The God said:—After that, perform the ceremony known as that of taking possession of the sacrificial ground (*Bhu Parigraha*), by scattering over the same the mustard seeds

accompanied by the mantra of Narasingha, which are supposed to keep off all demons from the sacrificial enclosure and by washing the same with the composition known as the *Panchagabya* (1). Worship the earth goddess in the pitcher containing gems, and also the God Hari and his accompaniments therein; and worship the eighteen pitchers with the mantra of defence known as the Astra mantra (2). The seeds of Brihi grass should be washed with one unbroken jet of water out of the pitcher, and should be scattered round the same which should be placed in the midst of the hole scooped out for its reception (3). Again worship the gód Achyuta and his wife Lakshmi in the pitcher with a piece of cloth round its neck, and with the mantra running as *Yoga-yogati* and spread out their bed over the mystic diagram (4). Spread a cotton bed over the rows of the sacrificial Kusha grass and worship in the bed, the God Vishnu, who holds sway over the three divisions of the universe, and is the slayer of the demon called Madhu, together with the Vidyadhipas in the eight quarters of the globe (5). Worship the Bamana manifestation of the god in the north-west corner of the sacrificial bathing mandap, and Sridhar Hrishikesha, Padmanava and Damoodar in the north-east and other corners of the same (6). After having performed the worship in the four pitchers situate in the bathing shed at the north, deposit all the sacrificial substances in the same (7). Out of the pitchers containing water for the sacrificial bath, consecrete the aforesaid pitchers in all the quarters of the globe, and lovingly stow the pitchers for the purpose of bathing (8). Put the young shoots of Bata (fig), Oudumber, Ashvatha, Ashoka, Bal, Palasha, Arjuna, Plakha, Kadamva, Bakul, and mango trees in the mouth of the aforesaid pitchers, together with the lotus flowers, grass, the substance known as Rochona, Darva and Pinjalam (10). Put down into the pitchers on the right hand side, the flowers called Jati, and Kunda, and pieces of sandal wood

both red and white, together with rice, tagara and Sidhartha (white mustard) (11). Place in the other pitcher the silt obtained from the two opposite banks of the rivers flowing into the sea, especially that obtained from each of the banks of the river Ganges, together with pieces of gold and silver, cow-dung, barley shali paddy, seasmum, the shyama creeper, Vishnupurni, Vringaraj, and Shatabari (Asparagus recemosus) (12—13). Place in the other pitcher at the north-east corner the Sahadeva, Mahadevi, Bala, and castor plants together with the branches of the Ashvatha, Bilva and cocoanut trees (14). Place in the other pitcher, the loose earth obtained from anthills situate at the seven different places enjoined in the Shastras, and put down in the other the water of the river Ganges together with the loose sand obtained from its banks (15). Place in the other pitcher the earth loosened by boars, elephants and bulls driving their tusks, and horns into the ground, together with the clay lying at the roots of *Kusha* grass and lily stems respectively (16). Put into the other pitcher the clay obtained from the holy mountains, while saffrom and flowers of the *Naga Keshara* tree should be placed in the other (17). Flowers together with the sandal wood, *Agaru* (Agallochum) and camphor should be placed in the one next following, *Baidurjya* (*Lapis lazuli*) coral, pearl, crystal and diamond being previously immersed in the same (18). The priest who is the inhabitant of that excellent country called the *Madhyadeca* shall fill the next pitcher with waters obtained from the rivers bearing both mascular and feminine names, together with the water carried from the lakes or tanks (19); and shall duly instal and consecrate in the sacrificial shed, another set of eighty one pitchers filled with perfumed waters, the consecration being performed with the mantra commonly known as the *Srisukta* (20). Barley, white mustard, perfumes and the extremities of the *Kuska* grass, sundried rice, sesamum orientale, a fruit and a flower should

be first placed for the purpose of presenting the preliminary offering; while lotus flowers, branches of green grass, a climbing plant called *shyamalata* (Ichonocarpus frutiscens) together with a leaf of the holy basil, and the bunches of *Kusha* grass should be offered on the right-hand side, as the foot offering of the deity, the small metal cups containing the offering of honey ect. being placed on the same side with the foregoing articles (22). The berry of the *coccola* plant (probably cocculus Indicus) clove and the fruit of the auspicious *Jati-tree* (nutmeg) together with sun dried rice and the bunches of green grass should be offered into the fire on the north for the purpose of rinsing the mouth of the deity (23). Offer on the north east a vessel containing flower and perfume for performing *Nirajan* ceremony (waiving of flower, light or cloth before an image) to the deity, a similar vessel being placed on the north west side of the *mandap* as containing odoriferous ungent of the god (24). Sixty lighted lamps together with *muramansi*, amalak and *nishadikam* should be offered, eight lamps having been lighted up for the purpose of waving lights before the deity (25). The celestial emblems and weapons of the god such as the conch, the ring weapon, the *Sribatsa* (curl of hair on the breast of Vishnu), the thunder-bolt and the divine lotus should be presented as made of flowers of various colours and placed in a golden receptacle (26).

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CHAPTER LVIII.

THE GOD said:—Excavate the hole for the sacrificial fire on the north west side of the *mandap*, and after having performed the *homa* to the number of hundred and eight

unto the god *Agni* and the Vaisnaba, and after having duly washed and established the sacrificial pitchers, the priest accompanied by the sculptors and the worshippers of the idol, should go to the shed where the image had been carved out with the flourishes of toumpet: and music. A ring composed of mustard seeds and the messes of a cowbeb should be put around the left wrist of the image with the mantra runnig as Visnaba etc, and a similar one of a piece of silk cloth should be wound up around the same part of the priest (1—3). The image should be established in the *mandap*, attired in a garment, and should be worshipped and propitiated in the following manner "I bow down to thee thou sovereign mistress of the gods, who hast been made by *Visvakarma*. I make obesiance to thee thou resplendent nurse of the universe. In thee I intend worshipping *Narayan* who knows no change or modification, and whom no evil can reach. Be thou prosperous goddess devoid of all short comings on the part of the sculptor and which being thus advised should be carried to the bathing shed (4—6). The sculptor should be entertained with the articles of present, and the priest with the gift of a cow, and the eyes of the image should be opened up with the *mantra* running as *Chitram debati*, while the sight is to be endowed with the mantra begining with the terms "*Agnir Joti*," etc, while flowers and white mustard seeds immersed in clarified butter should be offered on the pedestal (7—8). The priest shouldplace on the head of the image bunches of *Kusha* grass and put collyrium along its eyes with the mantra running as *Madhubata* (9). At the same time he should utter the *mantras* beginning with *Hiranyagarva* etc, and again put the pigment along the eyes accompanied by the mantra *ghritabati* (10). The cake of the *Masur puls* should be waved before the imagethe mantra of *Ato Deva* being simultaneously read therewith, and the priest should perform the washing ceremony with hot water and the *mantra* running as *sapta te Agni* (11).

The image should be anointed by reading the mantra the *Drupudadiba* and washed over by the priest with the waters ofrivers and sacred pools by uttering the mantras *apohista,* and with the Jem waters consecrated by the mantra *Pabamani* (12). Bathe the image with hot water consecrated by the *Gayitri mantra,* and with water out of the pitchers made of earth from the sacred places and consecrated by the mantra *sanno Devi* and with sandal paste accompanied by the mantra *samudram gaccha* (13). Bathe the supreme god with the five different sorts of earth and sand, and water consecrated by the mantra *Hiranyati,* and with water out of the pitchers made of the anthill earth consecrated by the mantra *Imam mati* (14). Pour out the washings of cereal over the image accompanied by the mantrams *Tadvishnu* and Ja *Oushaditi,* and with bitter drugs dissolved in water consecrated by the mantra *Jajna Jajuayati* and after that with the composition known as the *Panchagabya* by uttering the identical mantra (15). The image should be bathed with waters containing fruits, out of the pitchers respectively situate on the north and the east, with the mantras *Payas Prithibyam* and *Ya Falini Bisvata Chaksu* (16). Perform the *Udvartan* (consists in waving lights, flower, or a pice of cloth before the image) ceremony by uttering the *Somam Rajanam* mantra from the right of the image and by reading out the mantra *Hansasuchi* on his west (17). Place the Indian spikenard and fruit of the emblick myrobolan on the head of the image conse crated by the mantra of *Murdhanandiva* and pour over its head the contents of the eighty one pitchers, accompanied by the *mantra* running as *Idam Apati* and anoint the same with sandal paste consecrated by the mantra *gandha dvarati* (18—19). The god should be invoked with the following *mantra.* Come O God Vishnu the benefactor of the whole universe. I make obesiance to thee O *Vasudeva*! dost thou accept [the portion of the sacrifice, and the thread ring

wound up round the left wrist of the image should be unloosened (20). The similar thread ring round the left wrest of the priest should be untied with the *sukta mantram* running as *Munchmil etc.* The *Padya* (water for washing the feet) should be offered with the *mantra Hirnmayati*, and the *Argha* (preliminary offering of flowers and perfumes) with the *mantra* beginning with *Ato Deva* etc (21). The small metal cups containing honey and known as *Madhuparkas* should be offered with the mantra beginning as *Madhubata*, and the *achaman* (the ceremony of sipping water and of washing lips etc. at the commencement of the worship) should be performed with the *mantra* beginning as *Maiyee grinhami*, and the learned priest should scatter bunches of green grass and pinches of sun dried rice with the *mantra* running as *Aksunami modanta* etc (22). The body of the image should be rubbed over so as to look all aglow, and perfumes should be offered with the mantra beginning as Gundhabati. The garland should be offered with the mantra of Unnayami, etc., and the sacred-thread should be presented with the mantra running as Idam Visnu (23). The two pieces of wearing cloth should be given with the mantra beginning as *Brihaspata-Bustrajugmam* and the cloth covering the upper part of the body should be presented with the mantra having the terms *Vidakam* at its commencement, and the cereals and white flowers should be scattered with the mantra running as Mahabrata etc. (24). The incense sticks should be offered with the mantra commencing as *Dhurasi* etc., and the collyrium should be applied to along the eye-lids of the image, with the *Sukta* known as the *Brivata Sukta.* The ornamental *tilak* (tatoo) mark should be impressed on the back of the nose with the *mantra* beginning as *Jajnajajnati* etc., and the garland should be presented with the *mantra* running as *Dirghausta* etc (25). The umbrella should be opened up over the head of the image with the *mantra* of *Indra-cchatra*

etc, the mirror should be presented by reading out the *mantra* of *Biraja* etc, the chowries with the mantra of *Bikarna* and the ornaments should be presented by uttering the *mantra* running as *Rathantara* (26). The fans of Palmyra leaves should be offered with the *Bayudaivatya* mantras and Jems should be offered by uttering the mantra beginning as *Munchami to* etc, and hymns should be sung unto the God Hari as laid down in the vedic *Poorusa Sukta* (27). The ceremonies mentioned above should be performed in the case of the installation of this god and of other gods as well and their hallowed pedestals, and the *mantra* known as the Souparna sukta should be read aloud in the time of raising the image, which should be raised by uttering the *mantra* running as *Uttista* etc, and carried to the shed of the divine bedstead accompanied by the *sukta mantra* known as *sakun* sukta and the *mantra* beginning as *Bramha rathadi* (28—29). The priest should lay down in the bed the divine image and the pedestal of the god *Visnu* by uttering the sukta called the *srisukta*, and one beginning with *Ato Deva* etc. (30). A lion, a bull, a fan, a pitcher, a banner, a trumpet, and a lamp constitute what is known as the Astamangala or the eight auspicious combination (31). The priest should make an exhibition of these auspicious combination at the foot of the divine image, accompanied by the repitition of the mantra known as the Gayatri, and the Sukta known as the Ashavasukta. A hearth, a covering pan a dadbika (laddle), a mushal (a rod for thrashing grains) a stone slab (for grinding spices) a broomstick, and other household furniture and utensils of diet, should be presented to the god. A pitcher filled up with edibles and with gems and a piece of cloth over it should be kept at the head of the bed-stead (32—34).

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CHAPTER LIX.

THE GOD said:—The Adhibasana ceremony of [the God Hari consists in the act of approaching that god, and I shall presently describe the process by which that is to be brought about. The priest should consider himself as the omniscient, all pervading being, and the purest of all conscious subjects (1). He should rouse up within himself, the egoistic conscious energy of his ownself, or in other words, his consiciousness *perse*, (which being possessed of an epithet, or *upadhi* and being apparently qualified by his senses, has determined his individuality in this world), with his intercorporal wind bursting forth in the sound of an omkar; and commune the same with the divine energy dawning upon his innerself (2). The learned priest should realise in imagination that his gross, material body, together with the earth his abode, had been converted into vapour or air, and that too in its turn he should light up in mind with the resplendent *Banhi Bij*. This terrestrial globe mentally converted into an immense mass of glowing fire, should be visioned in mind as transformed into an infinite expanse of ethar, the whole external world, together with all the objects of sense perception, whether earthly or etherial, having been imagined as bereft of their external existence, and existing in the senses only as the five proper sensibles (Panchatanmatra) which should be mentally transformed in their turn, each into its immediate anticedent (4).

The expanse of ether spoken of above, should be thought as merged into the substance of the mind, the mind in its turn as converted into the Ego or the conscious personal individualism, and the personality as transformed into the evolving intelligent principle or the spirit of the universal nature (Mahat), and the nature in her turn should be merged

in that discmdodied indiscredible absolute real in man, which knows no change or modification (5). This real, whose self is the perfect and absolute knowledge, is called Vasudeva, who by means of that indiscrebable energy known as Maya, and with the object of evolving out into this universe, first brought to being the god Sankarsan (literally universal attraction). This Sankarsan emanated from the Absolute Real, who was then a voice or a sound only. The god Sankarsan the universal attraction) in his turn, begat Pradumna (literally light) in the womb of Maya (literally the evolving principle propelling the essence or embryo of the universe) (6—7). Pradumna (light) who was tangible or was possessed of the attribute of touch, begat Anirudha Brahma (literally unobstructed space and receptacle of light). Anirudha possessed the attribute of taste only and Brahma those of smell and light. Brahma and Anirudha first created water; and Brahma laid down the golden eggs (the primordial molecules of matter) in that water, which were constituted of the five material elements, such as the earth, water, light, (heat) air and ether. Imbued or impregnated with the spirit or consciousness, these eggs or molecules generated a peculiar knd of force or energy within themselves, which is called life (8—9). And life in the company of consciousness gave rise to the faculties, the whole combination being known as a living being (Prani). But the *Jib* (the real or the inner being), though somewhat dependent upon and determined by its material constituents, partakes of the nature of the soul or spirit, and is a spiritual entity amidst the five different *pranas* or life winds (10). Intellect came out as a resultant of the combination of the life and the soul with its eight-fold modifications; and out of that proceeded egoism or individuality which in its turn gave birth to mind (11). The mind with its sensations (Sankalpa) brought on the five corresponding sensibles of sound, touch, sight, taste, and smell, which in their turn being joined with the perceptions (Jnan) produced the five

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sense organs of skin, ears, nose, eyes tongue and which are called the intellectual sense organs and the five operative ones : which are the legs, the arms, the speech and the genitals (12—14.)

Now I shall enumerate the five material elements which include the earth, water, light, air and ether, which enter into the composition of the material body of a man which is a microcosm of the whole universe (15). And I shall give you the names of all the mantras which signify and symbolise the principles dealt with above, for their being located (imaginarily) in the different parts of the body (16).

These letters should be imagined as written in fire, and resplendent with a sort of hallowed light, casting no shaddow at the time of locating them in the different parts of the body. The letter *Ma* which is the symbol of the soul or the innerself, should be located as co-extensive with the body of the deity (16). The letter *Bha*, which is emblematic of life, should be imagined as lodged in the epithet, which marks and differentiates the individuality of the god; and the *Ba*, which is a symbol for intellection, should be located in the region of his heart, together with the letter *Pha* which is a phonetic sign for the egoistic consciousness, and the letter *Pa* which stands for the mind as the some total or the aggregate of sensations (17—18). The letter *Na* which is a symbol for the proper sensible of sound should be located in the heart, while the letter *Dha*, which represents the proper sensible of touch, should be imagined as lodged in the face of the image (19).

The letter *Da*, which signifies the proper sensible of sight should be located in the region of the heart, the letters *Jha* the indicator of the proper sensible of taste being located in the pelvic cavity (20). The letter *Ta*, which is symbolical of the proper sensible of smell, should be located inside the regions of the Knee-joints, while the letters *Na* (*Murdhanya*) and *Dha*, should be imagined as impressed

inside the ears and the skin respectively (21). The letter *Da* should be imagined as burning in the eyes, and the letter *Tha* in the tongue, the letters *Ta* and *Inga* being respectively located in the nose and the speech (22). The adept and the initiated Brahmin should locate in the arms, the letters *Jha* which is an emblem of the organ of hands, the letter *ja* in the feet, the letter *ccha* inside the anus, and the letter *cha* in the genitals (23). The letter *unga*, which is symbolical of the earthly essence, should be imagined as shining brilliant inside the muscles of the legs, the letter *gha* in the pelvic cavity, and the letter *ga* which is symbolical of the light, should be imagined as illumining the region of the cardaic recesses of the god (24). The letter *Kha* which represents the ærial essence (*Bayutatva*) should be fancied as placed in the nostrils, and the letter *ka* which symbolises the infinite ethar should be located in the cavity of the skull (25). The letter *ya* which ows its origin to the spirit of the sun, should be mentally ensconced in the plexus, situate over the aforesaid organ, and which is named after that deity—hundred and forty thousand rays of light being imagined as shooting forth from the centre thereof (26). The letter *Ma* burning as a star of sixteen points, should be placed in the midst of the circle from which radiate the aforesaid rays of light, and within that, the priest fully initiated into the mysteries of the mantra, should imagine the letter chandrabindu (sign for the nasal sound); and the letter *Ha*, preceded by the *pranaba* mantra Om, should be placed at the centre of the plexus, and the sign of the vowel *U*, should be coupled with the aforesaid *Ha*, so that the whole mantra at the centre would read Om *Hnu*. The mantras which form the energies as it were of the principal one, are, "Om Am *Paramestyatmana* 2, *Am namas Purusatmana* 3. *Om, bam Manonibrityatmana*, 4 *Nam Bishvatmana* 5 Om bām *namas Sarvatmana* (27—29). The first of the aforesaid mantras should be applied to the seat, the second to the cushion, the third to the bed of the

god, the fourth to his drink, and the fifth at the time of his second or final worship. These five mantras are also named as the five Upanishads or five differentt branches of knowledge The mantra *Hun* should be located in the centre, after having contemplated the god Hari who is embodied by the mantras (31). The principal mantra of any particular manifestation of Vishnu should be located at the time of consecrating that image, and after that the general principal mantra of the god Vasudeva which runs as Om namas Bhagabatā Vasudevaya (32). Mental images of the different manifestations of the god Vishnu should be projected by imagination into different parts of the body of the image, such as the head, nose, forehead face, throat, heart, hands, knee-joints and the feet, and each part should have a particular manifestation as its-presiding deity as follows (33). The manifestation known as Keshava should be located in the head of the image, Narayana in the face, Madhava about the neck, Govinda in the hand, Vishnu at the heart, Madusudana at the belly, Tribikrama about the waist, Sridhar about the knee-joints, Hrishikesha in the rightside, Padmanava about the calves and Damodar in the feet. Oh thou Best of the honestmen! the location of the different deities in the different parts of the body as enumerated above shall apply to all the images of Vishnu in any form of manifestation whatsover (34—37). In the alternative the ceremony of infusing life into the image of any particular god or manifestation about to be installed, should be performed with the principal mantra of that particular god head. The first letter of the name of any particular manifestation of a god, should be coupled with the twelve vowel letters of the Sanskrit alphabet, and located in the different parts of the image such as the heart etc, at the time of the life infusing ceremony and only the principal mantra should consist of ten letters. The faculties and principles are to be located in the body in the same order as they are found in the god; and the god Vishuu should be

worshipped in the mystic diagram resembling the shape of a circle described around a lotus flower, with perfumes and other articles of worship (38—40). The seat together with its body and cover, should be contemplated as previously directed, and over that the auspicious *Chakra* or a circle of twelve radii should be imagined (41). The circle should be imagined as having three concentric naves and two circumferences, and Nature etc should be contemplated at the back thereof (42). The sun god should be again worshipped at the ends of the spokes in a twelve fold way, and the moon, with his three fold armies and sixteen phases, should be contemplated therein (43). The priest, who is the inhabitant of that excellent country called the *Madhyadeca*, should contemplate a lotus flower of twelve petals about the nave of the wheel, and in the centre thereof the effulgent energy of the supreme being, *(Pourusha Shakti)* should be worshipped and propitiated. The god Hari should be now located in the image where he should be worshipped with the other gods (44—45). The manifestations of Keshava, etc. should be worshipped with their attendants and *abarum* in due order, with the flowers, perfumes and other articles of worship, and with the mantra known as the *Dvadasha ksari* from the number of letters of which it is composed (46). The priest should worship the *lokepalas* in due order in that circular diagram of twelve radii, and after that the image with flowers, perfumes, and other articles of worship, and the mantra known as the Purusha sukta. Similarly the divine pedestal should be worshipped with the mantra known as the *Srikukta*, after which the sacrificial fire called *Vaisnabanala* should be lighted up (47—48). The wise priest after having performed the *homa* ceremony in the fire with the mantras peculiar to the god Vishnu, should consecrate the water known as the water of peace (*Shantyudak*) and sprinkle the same over the head of the image, after which he should perform the ceremony of (*Banhi pranayam*) kindling

up of the sacrificial fire (49). The learned priest should kindle up the sacrificial fire in the fire receptacle on the south with the mantra running as *Agnim Hutam* etc. and in the fire receptacle to the east with the *mantra* beginning as *Agni Agneeti* (50). In the fire receptacle on the north the sacrificial fire should be kindled up with the mantra *Agni Agni Habâmaha*, the mantra to be used on such occasions at large being as Tam *Agni hyagniruchyata* (51). In all the *Kundas orthe* receptacles for sacrificial fire, the fire is to be worshipped with the branches of Palasha trees to the number of hundred and eight, and with the seeds of *Brihi* grass accompanied by the *(pranaba mantra Om* (52). Clarified butter with sesamum orientale should be offered unto the sarificial fire with the mantra running as Om *Bhu*, Om Bhuba. etc; and after that only clarified butter should be offered by uttering the principal mantra; and after that the *homa* ceremony of peace called the *Shanti Homa* should be performed with the composition known as the three Honeys (53). The priest should touch the feet, naval, ears and the head of the god by uttering the twelve letters forming his principal *mantra*, and after having again performed the *homa* ceremony with curd, clarified butter, and water, should touch the head of the god for the second time (54). After having touched the head, naval and the feet, the priest should establish the four rivers, viz., the Ganges *Jamuua* Godavari, and sarasvati by calling the name of each, in due order (55). The rivers should be dried up with the *gayitri* mantra sacred to the god *Vishnu*, and the *charu* or the sacrificial *porridge* should be cooked by uttering the *gayitri mantra*. After that, offerings should be made, and homa ceremonies performed and repast should be given to the *Brahmans* (56). Gold and cows should given to the spiritual preceptor for the satisfaction of the *Samaga* (those who sing hymns of the Sama Veda) Brahmans. The Dikpatis (the guardian deities of

the different quarters of the firmament) should be propitiated with offerings, and the night of the *Adhibasa* ceremony should be spent in vigil and songs in honour of the supreme being (57).

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CHAPTER LX.

THE GOD said:—As regards the installation of the divine pedastal, the length of the adytum should be divided into seven parts, and on the part known as the Brahmabhaga (part sacred to *Bramha*) the image is to be fixed, and should not under any circumstances be placed on the parts which are named after the gods, man and Pichases, and which respectively belong to them. [Rather the image should be so posted as not to encroach upon the part or division of the adytum called the part of the winged beings. The pedestal should be carefully fixed off the parts called *Deva Mounsh-bhags* (Divine and Human divisions), and jems should be inserted or driven into the same, in the event of its being built of stone possessing marks, which place it under the category of the neuter stone previously dealt with (1—3). The *Homa* ceremony should be performed with the mantra sacred to Narsinha manifestation of Vishnu, and the insertion of the gems should be made by uttering the same mantra. The seeds of *Brihigrass*, gems, the compound metal known as *Tridhatu*, iron and other metalic substances and sandal wood, etc., should be inserted into the nine holes starting from the east. The holes should be filled up with the substance known as the *Guggul*, the mantras running as *Chandra*, etc., should be read at the same time (4—5.)

After having performed the ceremony attendant upon the aforesaid insertion of gems, the images should be rubbed over with the bunches of pointed Kusha grass, and Sahadeva (6). Both the inside and the exterior surface of the image should be cleansed and purified with the composition known as the *Panchagabya* (cows-milk, and its curd; cow butter in a clarified slate, and the urine and dung of a cow), and thoroughly washed over with river water and the washings of the Kusha grass (7). The *Sthandila* (sand pavement for lighting the sacrificial fire upon) should be beautifully made of sand, of a rectangular shape, each side measuring a cubit and a half (8). The pitchers should be duly placed in the eight directions beginning with the east, and the consecrated fire should be brought in by uttering the eight letters spoken of above (9). The *Homa* ceremony should be performed into the fire by throwing—the branches of the sacrificial trees, with the Gayatri, and the Tamagna Dyuvi mantra, and clarified butter should be offered into the same hundred times with each of the eight letters of the alphabet thus making in all eight hundred oblations of clarified butter, after which the final oblation should be offered (10). The water of peace (*Shanti Udak*) should be subsequently sprinkled over the head of the image with the bunches of mango leaves, and by uttering hundred times the principal mantra of the god; accompanied by the *Rik* mantra running as *Sreesha Ta jhanayaya* (11). The image should be lifted up with the mantra beginning as " *Bramhajan* and should carried to the front of the divine edifice with the mantra which runs as "Rise Oh lord of Brahma" (Uttista Bramhanaspata) (12). The god Hari should be carried in a litter towards his divine edifice, accompanied by songs and Vedic hymns sung in a chorus, and should be dropped down at the gate of his palace (13). Women and Brahmins should pour water over the image of Hari, out of the eight auspicious pitchers, and the priest should plaster sandal

paste and other perfumes over his body, by uttering his principal mantra "Obeisance to the god Vasudeva" (14). Subsequent to that, a cloth and the preliminary offering (Argha) should be offered with the mantra of "Ato Deva etc," and in the auspicious moment fixed for the occasion by the astrologers, the image should be placed upon the pedestal simultaneously there with, and the priest should utter the mantra which runs as "*Devasya to* etc." (15). The intelligent priest should place the image on the pedestal by uttering the following mantra. "Obeisance to the supreme being, who though one, admits of a threefold division as the Creator (Evolver), the Preserver and the destroyer, and who fills the three divisions of the universe known as the Heaven, the region of the mortals, and the nether regions, and who is almighty in these three domains;" and make it steady on the same (16). The image should be washed with the composition called the *Panchagakya* (five substances obtained from the cow), in the accompaniment of the mantra which runs as "*Dhruba Dyon*" etc, and the "Bishvataschaksu etc." respectively; and should be bathed with perfumed water subsequent to that (17). The god Hari should be worshipped with all his appértenances as forming one whole. The universal sky should be considered as his embodiment, or in other words his image should be deemed as reflected in the infinite expanse of the heaven, while the Earth should be reckoned as his foot-stool (18). His body should be imagined as composed of firy particles (paramanu, or the divisible parts of an atom recently recognised by the chemistry of the west), and His universal spirit, which pervades through the twenty five *Mahatanmatra Bhuts* (the fundamental components of the universe and of which the universe itself is but the exterior aspect) should be invoked in the image in the following way (19). I invoke the universal soul, who is all knowledge, all consciousness, and all gladness. I invoke thee Infinite consciousness unaffected by the states of waking, and

having performed the above Sannidhya Karana ceremony; the priest should worship Brahma and the family of other gods, by mentioning the name of each, and the divine emblems and weapons with the respective Mudras bearing their names (28). The presence of the god should be inferred from the *Jatra* and *Barsa*, and the priest should make obeisance to him, and propitiate him by telling the mantra sacred to him, and which is composed of the eight letters stated above. Subsequent to that he should go out of the temple and worship the images of Chanda and Prachanda posted at the door, and worship the image of the celestial bird (Garuda), sacred to the God Vishnu, after having duly installed him at the shed of the sacrificial fire (Agni mandap) (29—30).

The presiding deities of the different quarters of the heaven should be duly invoked and worshipped in their respective quarters, and the priest should instal and worship the other gods together with the image of Bishvaksena and those of the divine conch-shell and ring weapon, etc. (31). Offerings should be made to all the pernicious ghosts, and to the other attendant gods of Vishnu; and remuneration for performing the ceremony should be given to the priest by making over to him the proprietory right of a village, together with a cow and bits of gold (32). Articles such as are necessary for the performance of a sacrificial ceremony should be given to the principal priest (Acharjya), while the remuneration to be paid to the Rittwiks (assistant priests) should be half of that of the former in value (33). Remunerations should be paid to the other priests, and the Brahmins should be sumptuously fed, without any regard to their number, and the *Guru* or the principal priest should offer the benefit of the sacrifice to the *jajaman* or the person at whose instance the same had been performed (34).

The consecrator of an image of Vishnu leads his fathers and progenies to the region of the same divinity. The pro-

cedure, set forth above, should be adopted in the installation of all other images, except that the principal mantra should vary in each case, the mantra of that particular god having had to be worshipped (35).

CHAPTER XLI.

THE GOD said :—" Now I shall speak all about the bathing ceremony (*Abavritha snanam*) to be performed after the completion of the sacrifice. The *Homa* (offering of clarified butter into the fire) should be finished with the mantra which runs as *Visnorna tu* etc., and the eighty one pitchers should be duly placed in their proper places, and the god Hari should be invoked, and installed (1), and worshipped with flowers and perfumes. Offerings should be made to the *guru* or the principal priest, and the doors should be duly consecrated according to the rite described below. A piece of gold should be placed beneath the door (2). And the *guru* or the priest after having placed the tender shoots of Oudumbar etc. into the mouths of the eight pitchers, and after having performed the worship with flowers and perfumes, and with the mantra of Om (3), should perform the *homa* ceremony with the branches of the sacrificial trees and fried paddy and the sessamum orientale, and offer the bed and the *Adhar shakteka* below (4). The Gods named Chandra and Prachanda should be located at the bottom of the branches, while the goddess *Laksmi* who is adored by the whole hierarchy of the gods, should be located at the upper part of the Oudum-bar branch (5). The four faced Bramha should be duly and reverenteally accosted and worshipped

by reading aloud the vedic *mantra* known as the *srisukta*. The fruits of *Bel tree* should be offered to him and the remuneration for performing the sacrifice should be given to the principal and other priests (6).

Now I shall speak about the consecration of the divine temple whose doors have been consecrated at the outset, and wherein the image of the god Hari has been duly installed (7). The consecration of such a temple consists in the act of consecrating its heart or adytum. Pitchers made of gold and silver, and a pitcher made of silver only, together with one made of the Indian bell metal should be placed at the foot of the vault of the *badi*, filled with the eight kinds of auspicious Jems, cereals, seeds, iron, and water—with pieces of cloth tied round their necks (8—9). The Homa ceremony should be performed with the mantra peculiar to Nrisinha, and the life should be invoked into the temple with the tattva known as the *Narayantatva* (10). Oh lord of the gods, the life of the temple is to be imagined as partaking of the nature, and the temple itself is to be imagined as possessing the attributes of the god himself (11). The piece of gold should be placed below with the golden pitcher, and remuneration should be given to the principal priest, and the Bramhins should be fed (12). Subsequent to that the ceremonies of twisting thread or hanging garlands round the platform, neck, top, and globe of the temple should be performed, and over the globe the metal ring known as the Sudarshan Chakra should be placed, as being emblematic of the knowledge-embodied image of the god Vasudeva (13—14). Or in the alternative a *kalasha* (a conical ornament) should be placed in the place of the globe spoken of in the preceding couplet, on its head the *chakra*, and the eight Bighneshvaras (gods of harm) should be located and worshipped all round the platform of the temple (15). Or in the alternative, O Birthless! the four images of Garuda may be placed in the four quarters of the

Earth. Now I shall deal with the hoisting of flags from the top of the temple at present, by which the evil spirits are destroyed (16). The hoister of a flag from the top of a divine temple resides as many thousand years in the region of Visnu as there are number of atoms in the different parts which constitute the temple (17). Oh sinless! A man derives tens of millions of times more merit by hoisting the flag, since it wafts winds unto the different parts of a divine temple such as platform etc, and hangs round its neck (18). The streamer should be held as the Prakriti (the nature, the wife of God) and the rod itself as emblematic of the Purusha or the subjective principle of the universe. Hear me Oh Bramhan! a temple is nothing but another form of the divine image of Vishnu (19). And now I shall describe to you the different parts of the latter. A body is composed of the five elements such as the earth, water, light, air and the sky, and so in the case of the temple, its capacity (Dharana) stands for the earth (Dharani) which is so called from its capabality of holding its internal cavity stands for the sky, the fire, everyday lit up in its inside, represents the fire, and its touch represents the wind, which possesses that attribute (20). The five proper sensibles of a man are also represented in the case of a divine temple which bring on a close analogy between itself and its inmate divinity which is represented as endowed with the attributes of a corporate human being. Thus the earthly waters contained in the stone slabs of the temple represent the earthly attributes, its echo stands for the proper sensible of sound, its touch which is rough or otherwise answers for the proper sensible of that denomination in a human being, its colour which may be white or otherwise, stands for the *rupatanmatra* (proper sensible of sight), while the perfumed insence sticks, every day burnt underneath its vault, answers for the *gandha tanmatra* or the proper sensible of smell in the case of a human subject, while the rice and other dishes exhibited before the god in the temple,

furnishes it as it were with the proper sensible of taste (22). The ridge of the vault is the nose of the temple, the two apertures in its two sides, under which lie the exits for men and litters, are to be deemed as its two hands, the arched terrace on its top is to be considered as its head, the conical ornament as its hairs, the neck, as its neck, and the platform over the vault is to be looked upon as its shoulder, the water passages standing as it were, for its anus and the genitals, and the lime plaster for its skin. The door is to be considered as its aperture of the mouth, the image installed in its inside as its life, the pedestal as its vital energy, whose shape should be imagined as its animation, and whose cavity as its inertia, while the image of the god Keshava is to be deemed as its soul, seated on the throne of its heart and viewing the incidents happening within its inside—only as an onlooker like the human soul, and taking no part therein. Thus the analogy between the god and his temple is complete, the latter being held as identical with and only a different manifestation of the former (23—26). The god Siva is to be considered as forming the plinth or knee-joints of the god thus revealed in the shape of a temple, the god Bramha as located on its shoulder, and the god Vishnu at its top (27).

Hear me, O Brahman! describe the consecrating ceremony of a divine edifice by means of a banner. The gods, by hoisting banners impressed with the signs of the divine weapons, conquered the demons (28). The pitcher shaped ornament of the temple should be placed over its oval top part, and the flag should be planted over the same. The rod should measure the half or a third part of the temple or the structure in length. The flag should be impressed in the middle with the mark of a circle of eight or ten radii, the figure of the celestial bird (Garuda) or that of the Narasinha manifestation of Vishṇu being worked on the space within the aforesaid circle,—the rod being left always unpainted (29—30).

The length of the flag-rod may be made equal to the breadth of the edifice, or equal to the half or the third part of the terrace (31). Or the same may be made to the length of double the height of the door, being planted at the north, east or the north-west corner of the divine edifice (32). The flag should be made of a piece of silk cloth, of a single or variegated colour, with chowries, bells, and small bells attached to it, and which, thus decorated, is said to be the destroyer of all sins (33). A flag which touches the ground and measures a cubit in breadth at its extremity or has a breadth equal to the quarter of its length at its base, is called a Mahadhaja, and is to be looked upon as the grantor of all human desires (34). A *pataka* (streamer) should have half the demension of a *Mahadhaja*, except that the breadth at its extremity should measure twenty fingers only (35). The Chakra, and the flag with its rod, should have all the above ceremonies, like the image. They should be bathed in the sacrificial shed. The priest should duly perform unto them all the rites set forth above except, that of opening up of the eyes 36—37). Then the learned priest should mentally locate in the *Chakra* the *sukta mantras* beginning as *sahasra shirsha* etc. together with the mantra known as the *sudarshan* mantra and the tattva (or the primordial principle known as the *manstattva* or the principle of mind (38). The different manifestations of Vishnu, such as Kesava etc. should be imagined as installed along the spokes of the *Chakra*, which, O thou best of the gods! should be made inbued with life with the mantra of the "*manarup*" (39). The priest should locate the twenty five fundamental principles of the universe, at the nave and each of the orbits of the wheel (*Chakra*), and at the petals of the lotus flower round which the same is described, and the god Nrisinha, and Bisvarupa at the centre of the lotus (40). Locate in the rod of the banner the supreme being after contemplating therein the living, indivisible, and

the universal soul, whose self is composed of the *sutras*,* and locate the god Hari in the cloth of the banner (41). The energies of the god Hari which are named *Balá* and *Abalá* and which have become jointly manifest in the form of a banner, *should be contemplated, and invoked and worshipped* in the sacrificial shed, and the Homa ceremony should be subsequently performed unto them in the sacrificial fire receptacle (42).

A golden cone (*Kalasha*) together with the fine jems enjoined to be buried on such occasions in the Shastras, should be placed over the conical ornament at the top of the temple and a Chakra of gold should be placed underneath the same accompanied by the mantra known as the Chakra mantra (43). The Chakra should be washed with mercury and covered over with the Natrapatta (eye-cover) and should be thereafter fixed to its place, the divine manifestation of Nrisinha having been mentally located at its centre (44). Then the *Jajaman* (person at whose instance the temple or the image is consecrated) accompanied by his friends and relations, should invoke and worship the God Hari, by uttering the mantra Om, Ksoum, Nrisinhaya namas, and hold the banner in his hand (45). He should dip the tip of the banner into a vessel full of curd and worship it with the mantra which begins with the word Dhru and ends with the term Fut (46), After that the *Jajaman* should reverentially walk round the temple or the edifice contemplating the god Narayana, and carrying on his head the curd-pot stated above, in the midst of the peals of trumpet and the auspicious notes of the sacred music (47). Then the banner with the rod should be planted and hoisted up unfurled, and the priest who is well

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* The aphorsims of the different schools of Sanskrit Philosophy,—and a particular class of mantras are called " sutras".

स्वल्पाक्षरमसन्दिग्धं सारवत् विश्वतोमुखं
अस्तोभमनवद्यञ्च सूत्रं सूत्रविदो विदुः ।

experienced in the religious ceremonies should utter the Sukta which runs as Munchamitu (I let thee loose) etc., and the Astaksari (composed of eight letters) mantra should be read at the time of planting the rod (48). The Brahmin Jajaman should then make presents of utensils, banners and elephants to the Acharjya or the principal priest, and the procedure described above should be adopted in planting banners over the divine temples in general (49). The emblem which is sacred to any particular god, should be planted with his own peculiar mantra. The man who plants such a banner becomes mighty in this world, and a monarch in the next (50).

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CHAPTER LXII.

THE GOD said:—Now I shall describe to you the ceremonies attendant upon the consecration of all the divine images, and shall at first deal with those which precede the installation of Lakshmi and the other goddesses (1). All the rites described above should be performed. The sheds for the purpose of sacrificial bathing and other rites should be raised, the image of the goddess Lakshmi should be fixed on its pedestal, and the eight pitchers full of water should be duly placed as in the previous instances (2). The image should be anointed with clarified butter and washed with the composition known as the *Panchagabya*, by uttering the principal mantra of the goddess. After that the eyes of the image should be made as endowed with sight by reading out the mantra which runs as *Hiranyabarna Harini* (the golden coloured fawn etc.,) (3). The composition known as the three honeys (sugar, honey and clarified butter) should be offered to the goddess by uttering the mantra which begins as *Tnama*

Abaha etc., and bathe her image with water out of the pitcher at the East of the sacrificial shed by reading aloud the mantra commencing as *Askva purva* etc (4). The image of the goddess should be washed with water out of pitchers situate at the south and the west respectively by uttering the mantra running as *kamosmi* etc., and *Chandra Prava* etc., and the contents of the pitcher at the north side of the sacrificial shed should be poured over its head accompanied by the *mantra Aditya Varna* etc (5). The pitchers situate at the angular corners of the shed, such as the south east, south west, north west, and the north east, should be emptied over the head of the image, by uttering the respective mantras which runs as *Upaituma, kutpipasa, gandharva, manasa kamamakritim,* and *souharna kardama*; and the image should be subsequently bathed with waters out of the eighty one pitchers dealt with before, by uttering the mantra which begins as Apas srijan ksitin (6—7). The priest should worship the image with sandalpaste, by uttering the mantra begining as Adra Puskarini, and with flowers by reading out the mantras which run as Tanma Abaha and ya ananda, Richa khilam (8). The goddess should be invoked and worshipped in the bed with the mantra known as the shayantea, and her presence should be worshipped with the mantra known as the Srisukta, and consciousness is to be invoked and worshipped in the heart of the image by telling the principal mantra of the goddess (9). The homa ceremony should be performed in the fire-receptacle at the sacrificial shed with a hundred or thousand lotus flowers, and by uttering the mantra known as the srisukta or with the same number of *karabi* flowers as the priest might choose (10). Household furniture should be offered by uttering the mantra spoken of in the preceding couplet, and the consecration of the temple or the edifice should be performed as previously directed (11). The pedestal should be hallowed by reading the mantras, and the image should be

consecrated subsequent to that. At the ceremony of sannidhya karan or *Adhibasa* (making the spirit approach the image) the mantra known as the srisukta should be told in the front of the image, and the ceremony itself should be performed by telling the principal mantra sacred to the goddess *Laksmi*, after having invoked the spirit or consciousness in the image. The priest and the Bramhins should be presented with land, gold, cows and rice. The processes of consecrating the images of other goddesses, are identical with what has been laid down in the present chapter,—such a consecration being always held as leading to heaven and other blessful regions (12).

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CHAPTER LXIII.

THE GOD said:—The consecration of the images of Garuda (bird sacred to Vishnu), Brahma, Narasinha and of the divine emblems such as the Chakra etc. should be made with mantras sacred to each of them, and the procedure to be adopted is identical with what has been laid down in the case of Vishnu. O Brahman, I shall disclose to you the mantras referred to above, in their due order (1). Following is the mantra sacred to the celestial Chakra (ring weapon) of Vishnu which is called the Sudarshana and which being duly worshipped with it imparts victories in war. "Obesiance to the great Chakra weapon Sudarshana which is dreadful to the evildoers. Kill and kill, pierce and pierce, cut through and cut through, O Sudarshana. Devour and devour all the other mantras (incantations,)—eat up and eat up all the evil spirits, threaten and threaten. Hnu Fut (2). Obesiance to Narasinha whose mantras are as follows. "Obesiance to Nara-

sinha Om, Ksoum Narasinha the fierce looking burn and burn, be resplendent and resplendent. Following is another form of the same mantra which is known as the *Patalaksa* (belonging to the nither regions) mantra of that manifestation of Vishnu. "Om ksoum obesiance to Narasinha. who is effulgent with the light of ten thousand million suns, who is provided with teeth and claws hard and strong as the bolts of heaven, and who with his dreadful and dishevelled manes wildly dancing in storm, is manifest as blowing on a trumpet, whose unearthly peals have heaved up the one universal ocean of the millinim, the ocean madly, mightily, dashing rolling, dancing, with its sable energy of destruction over the space where the suns and constellations had been, in a weird dance of the ecstasy of death.

Come O Lord. I make obesiance to thee who safely takest men across all incantations. Be manifest and resplendent with the divine truth O *Narasinha* who is both the universal subjective and the objective. Open thy mouth, and let the infinite vacuum within thyself yawn,—attack and fall upon the universe, roar and roar, and let thy lion-like voice be heard. Cut through and cut through, and drive and drive before thee, and pierce and pierce into, and overwhelm and overwhelm all sorts of incantations (mantras). Dost thou kill, cut and clip, dislodge from its place, cut open and cause to be burst, with thy Chakra weapon showering fire and thunder-bolt in all directions, all the nether regions, the abodes of the demons. Dost thou who art clad in sheets of living flame—Dost thou besiege the nether regions from all the quarters of the heaven with thy arrows of thunderbolts vomitting fatal fire. Draw out the hearts of the inmates of those regions, and forthwith burn and burn, cook and cook, trample and trample, dry up and dry up, and hack and hack the same to pieces, till they are quite subjugated to me. Preserve me O Lord, manifest in the shape of Narasinga (a man and a lion). Preserve me O Vishnu, from

all dangers and incantations. Hung Fut, Obesiance to thee Fut to the nether regions, Fut to the Asuras, Fut to the forms of incantations, Fut to the incantations themselves. This is the mantra of the Narasinha manifestatien of Vishnu, which imparts success and grants fulfilment of all desires (3). The image of the celestial Garuda, who has bound up in spell the whole universe, should be established by uttering the mantra stated above, and which is called the *Tralokyamohan*, mantra the charmer of the three regions (of the universe). The image should be made as possessing two or four arms, and in the former case as carrying a mace in the right hand, the left being folded up in the attitude of giving benediction (4). The upper left arms should be equipped with a Chakra and the conch-shell which should represent the celestial *Panchajanya*, should be placed in the hand below the same, the two right hands being provided with Sri and Pushti together with Bala and Bhadra (5). The images of Vishnu, Bamana, Baikunta and Hayagriba should be installed either in a mandap or an edifice (6). And similarly the different incarnations of Vishnu such as the Fish, etc., who are to be installed in water. The images of Sankarshana, Bishwarupa, and the falic emblem or the image of Rudra, together with those of Ardhanarisha the god with a body (half woman, half man), Hari, Shunkar, Matrikas, Bharaha, the sun, Planets, Binayaka Gouri, Dikpalas, Bala, and Abala should be similarly established in a temple or an edifice (6—9).

Now I shall describe the consecration ceremonies of books and the mode of writing them. Having worshipped the book, with its letters and pages on a cushion made of *Shara* leaves, placed on a mystic diagram known as the Svastik, the spiritual preceptor, the goddess of learning and the god should be worshipped in their turn (10). The jajaman (the person at whose instance any ceremony is performed) should contemplate the spiritual guide, the learing and the writer of the manuscript, and the goddess Padmni after having written

the five stanzas, on a silver plate facing the east. The pen should be of gold, and the letters written with it on the occasion should be of the Devanagara character. The Brahmans should be sumptuously fed, and money remunerations should be given to them as much as the jajaman could afford (11—12). Men should write the *Puranas* or books of of the sacred literature after having first worshipped the spiritual guide, the learning and the god Hari, and in the mystic diagram (mandal) at the north east as previously directed (13). The book should be seen reflected in water in the pitchers as here before described and should be placed in the bed, the ceremoncy of endowing it with eyesight having been performed (14). The Vedic Purusha Sukta and the *pranaba mantra* (Om) should be mentally located in the book, and with which it would become sentient as it were. The sacrificial porridge should be cooked subsequent to that, wherewith the priest and the brahmins should be fed, and money remunerations should also be given to them. The book is to be carried in a litter, or on an elephant round the city, and should be established and worshipped on its return, in a temple or an edifice, wrapped up in a piece of cloth, it being compulsory to worship the book both before and after reading (15—17). At an auspicious moment the book should be read out for the peace of the world, and the jajaman and such like persons should sprinkle water over a chapter of the book (18). The merit, O Brahman, of presenting a book to a *brahmin* is interminable, like the giving away of a cow or of a plot of land, as the gift of knowledge is held to be the gift her excellence (19). Oh sinless son of *Brahma*, the merit of giving a book to a Brahmin ensures to the donor a residence in the region of Vishnu for as many thousand years as there are letters in the collection of palmyra leaves which form the same. The man who makes a present of a book on the Pancharatra philosophy or of one belonging to the group of *Puranas*, carries up with him, his twenty one

different families of relations into the region above, and subsequently becomes merged in the supreme Brahma, the supreme principle of the universe (20—21).

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CHAPTER LXIV.

THE GOD said:—Now I shall speak to you about the consecration of tanks and ponds, wherein the good god Varuna, who is indentical with the god Soma, and who is but another manifestation of Vishnu, is to be looked upon as revealed in the form of water (1). The universe is permeated with the energy of the god Agni which is called the fire, and the water which is Vishnu himself is to be looked upon as the cause which brought the universe into being. The image of the god Varuna (water-god) should be made of gold, silver, or of jems, and he is to be represented as possessing two arms and seated on a swan, carrying a snake-noose in his left hand, and folding the right in the attitude of giving encouragement (Abhaya), with the hosts of rivers and serpants following in his heels (2—3). The platform or the earthen elevation within the sacrificial shed should contain the receptacles for the hallowed fire, excavated in its middle, and a pilcher with a Karaka (stone) in its inside should be placed in honor of the sea-god Varuna, at the gate of the sacrificial shed (4). At the door of the fire receptacle, which may be of a semicircular shape, or of the classes which pass under the denominations of sastik or Bhadrak respectively, pitchers full of water should be placed for welcoming as it were the hallowed, sacrificial fire (5). The priest should touch the image of the sea god *Varuna* by uttering the *mantra* which runs as *Yaya shata etc*, and

subsequently anoint the same with clarified butter by reading the principal mantra exclusively belonging to the same god (6). Subsequent to that he should wash the eight pitchers with the hallowed consecrated water by uttering the mantra beginning as *Shano Devi*, and pour sea water into the one situate at the eastern side of the sacrificial structure (7). The water of the river Ganges should be kept in the pitcher at the south east, rain water in the one at the south, fountain water in that at the south west, river water in the pitcher at the west, water obtained from a river with a masculine name at the north west, water containing solution of vegetable matters in the one at the north, while the waters obtained from the sacred pools should be kept in the pitcher placed at the north east corner of the sacrificial platform. In the event of all the above being not available, river water should be poured into all the pitchers consecutively with the mantra beginning as cultively ect, and the priest should mentally endow the same with eye sight by reading out the mantra which commences with the terms *Durmitriya* etc., and by anointing the eyes with a composition of honey sugar and clarified butter (8—10). After having evoked the sight by imagination into the eyes of the image, the priest should receive from the *Jajaman* (celebrator of the solemnity) the present of a golden cow, and pour water over the head of the imaged Vishnu out of the pitcher at the east by uttering the mantra which has in its beginning the terms *Samudra Yasta* etc. (11). Then the contents of the remaining pitchers should be emptied over head of the image in the following way and order, viz the Ganges water should be poured out by uttering the *mantra* commencing with *Samudram Gaccha* etc., the rain water with the *mantra* running as *Soma Dhanu etc.,* the stream water by reading out the *mantra* starting as *Dawirapo* etc., and the *nada* water by repeating the mantra commencing as *Pancha nadyata* (12). The water containing the solution of vegetable matters

should poured out on the head of *Varuna,* accompanied by the mantra having at its begining the terms Udvita (vegetable) ect., the waters obtained from the sacred pools should be let fall by uttering the *mantra* known as the *Pabamani,* and "*Apohista*" etc., is the mantra which should be repeated at the time of bathing the image with the composition called the *Panchagabya,* "*Hcranyavarna*" (golden colour) ect., being uttered while washing it with the washings of gold (13). The mantra "Apo Agni" (fire is water) etc. should be used while the divine image would be bathed with the rain water. The Byahriti mantrans such as Om Bhu, Om Bhuba, ect. should be repeated on the occasion of washing the same with the well water. The tank water should be consecrated with the mantra of Varunadvi etc. before it could be poured out the image (14), while the contents of the eighty one stone jars should be emptied on its head, accompanied by the mantra running as *Apodevi* etc. and the priest should subsequently offer him the first oblation (Argha) by uttering the mantra beginning as *Varunsya* etc. (15). The cups containing honey should be offered with the *Byahriti mantras,* the cloth with the one beginning as Brihaspati, the sacred thread with the mantra of the "*Varuna*" etc; and the cloth for the upper body with the *pranaba* mantra (Om) having been repeated (16).

The priest should offer flowers, chowrie, a mirror, an umbrella, a fan, and a banner by uttering the mantra of "Yadvarunya," etc., at each instance (17). The image should be raised up, and the principal mantra of the god should be repeated at the time; the image should be besought to get up by uttering "Rise up. Oh God etc." and the priest should perform at night the *Adkibasa* ceremoney unto the god as previously stated and invoke his presence by uttering the mantra which commences with the terms "Varunam etc. and worship him after all with the mantra beginning as "*Yadvarunyam* (18). Fancy the image as endowed with

ife by uttering the principal mantra of the god, and again worship him with sandalpaste, etc. After that worship the fuels of the hallowed sacrificial fire in the fire receptacle on the platform, with the sandalpaste etc., as before and by repeating the "*pranaba* Om" which is the first mantra of the *Vedas.* Milch the four cows, prepare the sacrificial porridge of barley and perform therewith the *Homa ceremoncy* in the sacrificial fire just then lighted up (19—20).

The invocation is to be performed by uttering the Gayatri mantra, or the mantra beginning as Om Vu, Om Vuba. Om Sva etc. (Byahriti). The *Homa* ceremony is to be performed unto the Antariksakas by uttering the mantra *Suryaya, Prajapataya, Dew svaha*, and similarly unto the Earth goddess, Dehadhriti, Svadhriti, and Rati, the gods *Ugra, Vima,* and *Roudraka* being propitiated with the *homa* ceremony performed with the mantra Ya Ramatyai, etc., (21—22). The gods Vishnu, Varuna, Dhata Rayasposa Mahendra, Agni, *Yama, Nairita Varuna, Vayu, Kuvera, Ishana, Brahma* and *Jaleshvar* should be propitiated with oblations of the *homa* by mentioning the word *svaha* after the name of each of the above gods, the words *tadbiprasatt* being appended to the name of the god Vishnu at the time offering oblation to him (23—24). The *homa* ceremony unto the god *Soma* should be performed six times by uttering the mantra *Soma* Dhano etc, and also the mantra running as Imam mkti, Thrice the *homa* ceremony is to be performed by uttering the mantra Apohista etc. and once with the mantra beginning as *Ima Rudra* etc (25). The learned priest should offer oblations in all the quarters of the heaven, and worship the image with flowers and perfumes, and subsequently place the same in the midst of the mystic diagram (26). The image should be worshipped in turn with perfumes flowers and golden flowers etc, and the prist should lay out eight such raised squares of sand, measuring a cubit each (which are generally used for the location of the

sacrificial fire) facing the direction in which lay the tank, then to be consecrated. The sacrificial fire should be lighted up on the squares above described and the oblations of clarified butter should be offered in them hundred and eight times. Subsequent to that the priest should cook the sacrificial porridge made of barley, and perform the Homa ceremony with the same, sprinkle water over the head of the image, and perform the ceremony of evoking life into its interior (29). The god should be contemplated as accompanied by the goddess Gouri and attended upon by the spirits of rivers, bearing both masculine and feminine names, and the ceremony known as the *sannidhyakarana* (act of bringing near) should be performed after having worshipped him with the mantra begining as "Om obesiance to the god Varuna" (30). The image should be carried round the village or the town on the back of an elephant, the eight auspicious things described before forming part of the procession, and should be subsequently immersed in the water of the pitcher, containing a solution of honey, sugar and clarified butter, the mantra running as "*Apohista*" etc., having been simultaneously read therewith (31). After that the image should be buried unseen in the midst of the tank, and the priest after bathing should contemplate the god of water as standing on an universal sea, on which the ashes of creation consumed by the essence of fire are moving about (32—33). Then the sacrificial post (*yupa*) which might be of a rectangular, octagonal or rounded shape, and which should be made of wood held sacred to the sacrifice, should be driven into the centre of the bed of the tank (*bapi*) *puskarini* (pond) or taragh, its lower end being plated with gold, the part driven into the ground being fifteen cubits in the case of a tank and twenty and twenty five cubits respectively in the two tatter cases (34—36). In the alternative the post could be driven into the centre of the sacrificial shed, covered over with a cloth, and furnished with a banner, at the top

the mantra to be red out on the occasion being "*Yupabraska*" etc, (37). After having worshipped the same with flowers and perfumes, the priest should perform the ceremony known as the *Jagacchanti* (conveying peace to the universe,) and the consecrator should make a gift of cows, golden utensils, and proprietory rights in grounds to the priest, give money to the Bramhins, and sumptuously feed all the other persons present, and should pour out the composition known as the *Panchagabya* into the water of the tank by reading out the mantra. "Be gratified with the water of this tank all ye created beings!—ranging from the lowest animal to the god Bramha—the highest in the heirarchy of the spiritual beings, who may be in need of water (38—40). Sprinkle the water of peace (*shantitoas*) consecrated by the Bramhins, together with the hallowed waters of the sacred pools, make gifts of cows to the bramhins, feed with rice all the comers irrespective of cast, creed or nationality. A man who consecrates a reservoir of water acquires in a single day a merit ten thousand times more than the person who performs thousands of thousands of the sacrifice known as the *Ashvamedha* Such a man. blissfully resides in heaven for the eternal time and never goes to hell. The consecrator can commit no sin (as cattle and other thirsty animals drink out of his consecrated pool) and goes to heaven, for the person who makes an endowment of water is supposed to attain the merit of making all gifts (41—44).

CHAPTER LXV.

THE GOD said :—Now I shall discuss the way of building the blessed halls in front of the divine temples and

of other things connected with the same. After having tested the ground on which the hall is to be built, the priest shall perform the ceremony known as the *Vastujaga* (*lit* the sacrifice in connection with the consecrations of households) (1). The halls may be built after the model the consecrator likes, and the images of gods he likes to instal therein, may be installed within them, without any reservation whatever, except that such buildings must not be constructed on the crossings of roads, nor in the interior of a villages, nor on props or pillars so as to have a hanging or aerial aspect (2). The endower of such a building becomes free of all sins, and resides in bliss in the region of heaven by raising up his progenies and departed manes to the level of his own spiritual perfection. A *saptavoum* hall sacred to the god Hari should be built in the following way. The same rule holds good in building temples of the gods, as in the case of erecting mansions of the kings. The banners etc. should be planted in the different quarters of the heaven starting with east as previously directed. The edifice should be built of a quadrilateral shape, not having had sides or walls built at tangents to each other. The building should consist of three or two courts or yards or should contain a single row only; and its entire breadth should not be made abnormally large, as a comparatively greater breadth is deemed harmful, and an undue length of such an edifice is said to bring on ill health to the consecrator. The length and breadth should therefore be made of equal measure (5). The hall should be consecrated with all the ceremonies which are consequent on the installation of a divine image. The consecrator should rise up alert in the early morning and bathe in water containing a solution of the drugs known as the Sarvousadi. Subsequent to that he should enter the hall decked with pitchers and arches, with his one hand placed on the back of a cow. The brahmans should be sumptously feasted with sweet meats, and the astrologers should be worshipped and congregated in the

hall, where the following mantra of prosperity should be read out. "Be thou glad O mother Earth, with all the Vasus (a class of demigods) and all the people inhabiting thee. All glory to thee Goddess, who once knew the Rishi Vasista as her lord, and who once formed the property of Vargaba, and who givest all success to men her offsprings! Goddess perfect in thyself, and who once was in the possession of Angira, dost thou grant me my hearts desire. Fill my mind with bliss mother blissful—Thou who possessest all seeds, all gems, and all cereals within thyself. Glory to thee thou gladsome goddess of colour and beauty thou who art the daughter of the God of creation, and whose bosom appears so very smooth and flat to the onlookers! stayest thou here in bliss in this room, thou goddess of fortune and good deeds, stayest thou in this room thou goddess of majesty—Thou blissful, beautiful daughter of Bhargaba—the goddess of wonder and mystery, bedecked with the scented garlands—Thou who art ever resplendent and everywhere worshipped, grantest thou prosperity to this world. Increase the progeny of brutes for the comforts of man—Goddess! thou whom the holy mendicants (lit-masters of monasteries) Kings and the patriarchs possess. I establish thee Oh thou goddess of bricks, who though incomprehensible, shapeless and perfect in thyself dost yet assume a distinct shape, dost thou grant me prosperity (6—23).

CHAPTER LXVI.

THE GOD said :—Now I shall describe to you the process of consecrating the images of all the gods and spiritual beings such as the *sun*, the *Vasus*, the *Rudras* the

sádhyas, the *Ashvinas* and the Rishis (sages) etc., with the special features of the ceremonies to be performed on the occasion of the installation of each of the above images (1—2). The first letter of the name of any particular god should be coupled with the long vowels and consonant letters of the Sanskrit alphabet, which blended with the sign of the nasal sound would give the principal mantra of that particular god, and which preceded by a pranaba mantra would be the mantra of his obesiance (3). The image of each god should be installed and worshipped with his own principal mantra, especially the image of the holy saints who had lived a life of austere penance in hermitages and monasteries (4). Now I shall speak about the penance of fasting for a month and of the one which ends on the thirteenth day from its commencement. A stone slab together pitchers made of Indian bell metal, and carrying in their mouths the articles previously described, should be placed in their proper positions according to the rule as enjoined in that behalf in the books of sacrificial rites (5). The worshipper should prepare the sacrificial porridge with barley, Bramhakurcha and the condensed milk of a particular class of cows known as the "*Kapila*" and by uttering the *mantra* which runs "*YadVisnu*" etc, (6). The porridge should be stirred up with the sacrificial laddle, and the pranaba (Om) should be simultaneously read therewith which should be thought as holding the vessel of the porridge firm in its place. The god Vishnu should be invoked and worshipped and the Homa ceremony should be performed unto him with the mantras respectively commencing with the terms "*Om Vu*," "*Om Bhuba*," "*Om Sva*" etc, and "*Tad Biprasati, Bishvata Chaksn, Vur agnaya* and also with the *pranaba* (Om) and the *Gayatri* mantra (7—8). The priest should also separately perform the *Homa* ceremony with the mantras running as *Suryaya Svahu*, (oblation to the sun with obesiance) *Prajapataya Svaha*

(oblation to the god Prajapati or the lord of creation with obesiance), *Antariksyaya svaha* (oblation to the god of the intervening region between the heaven and the Earth with obesiance), *Dyousvaha* (oblation to the Heaven with obesiance), *Bramhana Svaha* (oblation to the god Bramha with obesiance) and also with the mantras running as *Prithibi Maharajaka*, and Somam *Rajanam* unto the god *Indra* and his companion deities of the different quarters of the firmament, after which the offerings known as the *Digbalis* should be offered with the remaining portion of the sacrificial porridge (9—10). Eight Hundred sticks of the sacrificial *Palasha* tree, dipped in clarified butter should be offered in the fire, and the eight oblations of sessamum orientale known as the *Irabati* (watery) *Tilastakam* should be thrown into the same, accompanied by the mantra called the *Purusha Sakta* (11). Subsequent to that the attendants of the gods, Brahma, Vishnu, and Isha should be propitiated with homa offerings, and similarly the deities of the planets and the presiding spirits of the different quarters of the firmament (12).

Homa oblations should be offered to the (souls) of the) mountains, rivers, and oceans, and three oblations, each of a sacrificial spoonfull of clarified butter should be offered into the fire accompanied by the Byahriti mantra of Om Vu, Om *Bhuba*, Om *Sva* (13). The god Brahma should have a homa offering made with the mantra known as the Vaisnava mantra and ending with the word Bousat, the oblation being composed of a spoonful of the sacrificial porridge mixed with the composition known as the five substances from the cow (Panchagabya); and the *Daksina* (remuneration for performing the sacrifice) should be given to the Acharjya or the principal priest (14). The learned should conclude or terminate the penance of a month's fast by making gifts of a dish full of sessamum orientale and containing a piece of cloth and gold together with a cow

with ornamental trappings, and by uttering the mantra which runs as "Be pleased with these presents Oh Vishnu (15).

Now I shall, fully speak about the performance of another set of religious rites or ceremonies than the one of a month's fasting, described above. The God Vishnu should be worshipped and the particular kind of sacrificial porridge known as the *Vaisnaba Charu* should be prepared, with rice, sessamum, *Nibar* seeds, and clarified butter, or with barley or the seeds of Shyama grass and clarified butter, and the *homa* ceremony should be performed by uttering the mantras known as the Matri *mantras*, and after that similar Homa-oblations should be offered to Vishnu and the other *masapas* by offering twelve shoots of the *Ashvattha* tree dipped in the sacrificial clarified butter accompanied by the twelve mantras such as, Om Visnaba Svaha (oblation to the god Vishnu with obesiance), "Om Visnaba *Nivuayapaya*" Svaha," "Om Visna *Cipivistayaya Svaha*" "Am *Narsinhaya Svaha*, Om *Purusottamaya Svaha* (18). Subsequent to that the twelve *Homaic* oblations are to be offered with the *rarata* mantra of the god Vishnu, and twelve more such *Irabati* offerings with the sacrificial porridge prepared in honour of that god (19). Similarly the *Homa* ceremony should be performed with the oblations of clarified butter, and also with the mantra which runs as *tad biprasati* after which, the last offering should be offered and the ceremony should be closed with the three final oblations (20). The *Anubak* (compilation from the Rich and Yajur Vedas) mantras should be repeated and the sacrificial porridge should be prepared in a copper vessel by uttering the *pranava* mantra "Om". Then the twelve Brahmins whose respective duties were to gaze at each of the nine planets* which herald the months and the different seasons

* कुजः शुक्रः बुधेन्द्वर्कः सौम्यशुक्रावनिभूपास् ।
जीवार्कीभानुजेज्यानां चैत्राणिस्युरजादयः ॥

of the year should be feasted with the priest who would form the thirteenth Brahmin in the assembly. Thirteen pitchers containing sweet water together with thirteen umbrellas, garments, gold chains and thirteen pairs of shoes should be given to them (21—23). A path should be laid out for the cattle so that they might freely move about and stroll in comfort, and the sacrificial post should be driven into the same after the consecration thereof (24). The house holder should consecrate a yard where water would be distributed, such a yard should measure ten cubits at the least and he should enter the same after celebrating therein the *Homa* ceremony according to the directions previously given (25—26). All the creatures should be continuously feasted with boiled rice, etc, and money remunerations should be given wise to the Brahmins as far as the means of the consecrator would admit of. A consecrator of such a garden perpetually resides in heaven and comfortably strolls in the fields of the elysium (27). A man who builds a monastery goes to the blessed region of *Sra* and afterwards lives in the same sphere with the king of the gods (*Indra*), and similarly the man who makes an endowment of a place where water is distributed, lives in the same region with the watery god *Varuna* (28). The man who builds a bridge of bricks for the use of the public, lives in the highest heaven (*Golaka*) and the man who lays out a cattlepath lives in heaven also, and lastly a man who practises austere penances in the honour of the god Vishnu, becomes absolved of all sins (29). A man who consecrated an edifice to a god, lives in heaven as long as the universe exists (30).

CHAPTER LXVII.

THE GOD said:—Now I shall describe to you the process of replacing an old image. The priest should bathe the image with all the ornaments on. A divine representation which belongs to the Achala or the fixed class, and which has become old, should be unearthed and stowed in a room, while the one, which has become extremely time-worn, should be rejected. A stone image which has become broken or disfigured, should be cast aside, a new one possessing all the attributes and bearing all the characteristic marks of its predicessor, should be installed in its place, all the *tattvas* having been consecutively merged into the fundamental principle of the universe by the priest according to the process of merging fully dealt with in the Chapter 59, (1—2). The priest should unearth the image after having performed the Homa ceremony by uttering thousand times the mantra sacred to the Narsinha manifestation of Vishnu. An old image made of wood should be reduced to ashes by fire, while one of stone should be cast into the water (3). An old image made of metal or gems should be carried in a vehicle wrapped in a piece of cloth and drowned in deep water or in the sea, accompanied by the notes of the sacred music (Indian) and money remunerations should be given to the priest who would officiate at the ceremony. A new image should be consecrated and installed in the place of the old one, made of the same substance and having the same dimensions as the latter, great merit being attached to the dredging and reexcavation of old wells, tanks and the large and artificial reservoirs of water (4—5).

CHAPTER LXVIII.

THE GOD said:—Now I shall describe to you the nature of the feast which ought to be celebrated after the consecration and installation of each image, and which should commence in the night of the day of celebration, and last for one, three or eight consecutive nights, as consecration without the celebration of such a feast is to be deemed as bereft of all merit (1). The feast should be celebrated when the sun enters the solstitial or the equinoctial points, in the bedchamber or garden-room in favour of the person at whose instance the ceremony is performed, with the sowing of auspicious seeds and the notes of sacred music (3).

A *sarab* (earthen saucer) a small water-pot, and a small raised bank or embankment are the most convenient pots or places for growing on the above seeds, which comprise barley, shali-rice, sesamum orientale, mudga, *Godhuma*, and white mustard, *Kulathva* and *Mas* and which should be well washed before sowing. Offerings should be made in all the quarters of the heaven starting with the east, to the god Indra and his companion deities and to Kumada, and all the other spirits, and lighted lamps should be carried round and round the edifice, as the gods and spirits mentioned above, propitiated by such illumination, visit the place by assuming the shapes of men (4—6). The man who carries such lamps, attain the merit of an Ashyamedha sacrifice at each step of his circumbulation round the divine edifice. The priest on his return therefrom should thus inform the image of the Jatra ceremony about to be performed. "O thou best of the gods, be pleased to start on pilgrimage or on thy blissful peregrination to-morrow, and be pleased to advise us to make arrangements for the same (7). The fete should be commenced after having thus asked the permis-

sion of the imaged god in the temple and the divine platform should be decorated with beads and the new-born shoots of trees (9). The four pillars should be erected and in the midst of that the image should be placed over the mystic diagram known as the svastic, or on the painted representations in the case where the celebration would be for the fulfilment of any desire on the part of the celebrator; and the *Adhibasa* (the act of making the spirit or the god approach the image) ceremony should be performed therein with the mantras sacred to the God Vishnu (10). The image should be anointed with clarified butter by reading aloud the principal mantra of that god, and should be placed under an unbroken jet of that substance all through the night (11). A mirror should be presented before the image and the rite of waiving light before it should be performed accompanied by holy songs and the notes of the sacred music, and the image should be worshipped with flowers, and perfumes, and by waiving chowries and lighted lamps before the same (12). Turmeric, Mudga, Saffron and powdered Shukla should be placed on the head of the image, but a man acquires all the merit by putting clarified butter on its head as one derives by puttting all the above substances (13).

After having bathed the image and having installed the same in a carriage, the officers of the king should take it to the riverside with the priest after having opened an umbrella of state on its head, amidst loud shouts and acclamations (16). Eight miles down the river, a platform should be raised on the bank, and the image should be taken down from the carriage and deposited thereon (15). The sacrificial porridge should be prepared, and the homā ceremony should be performed with that sweetened sacrificial rice gruel, and the sacred pools should be invoked therein by repeating the Vedic mantras which are known as the Ablinga mantras (16). The image should be again worshipped with the principal oblations by uttering the Apohista

and the Upanisad mantras after having performed the rite of purification (Aghamarshan) in water (17). The preceptor should bathe with the elites and the Bramhins and place the image on the platform after having taken it out of water, which should be again worshipped and brought back to the temple the same day. The priest should worship the god as revealed in the fire, which imparts both enjoyment in this world, and salvation in the next.

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CHAPTER LXIX.

THE GOD said :—Oh Bramhan hear me describe in detail the festival of bathing. The pitchers should be placed over the mystic diagram inside the bathing shed, and first of all the God Hari should be contemplated and propitiated with the Homa ceremony, which may consist of a hundred or thousand oblations including the final or completing offering (1—2). Then the articles essential to the bathing ceremony should be collected and the pitchers wheeled into their proper places along the mystic diagram and the rite of *Adhibasa* should be performed in the strings tied round their necks (3). The mandal or the mystic diagram spoken of in the preceding couplet should be a square divided into eleven chambers or compartments, and the sacrificial porridge should be placed in the centre thereof, the sides having been made clean and smooth (4). The nine angular divisions of the diagram commencing with the east etc, should be filled in with powdered *Shali* rice and a pitcher should be brought to that place by exhibiting the *mudra* (folding of the fingers in a particular attitude) known as the *Kumva*

Mudra (5). Bunches of (Darva) grass should be immersed in the same by uttering the *Pundarikaska* mantra, and a pitcher containing water together with all sorts of precious stone should be placed in the central chamber. Barley seeds of Brihi grass, sesamum, Nibar seeds, seeds of Shyama grass Kulathapulse, Mudga pulse, and white mustard seeds should be cast in all the eight directions. Out of the nine pitchers placed in the eastern chamber of the mystic square, the central one should be filled with clarified butter, the remaining eight having been filled up with the decoction of Palasha, Acvatha, Nyagrodha, Bilva, Odumbara, Shirisha, Jambu, Shami, and Kapithva trees. Similarly the middle one of the nine pitchers placed in the south east chamber of the square should be made full of honey, the remaining eight having been filled up with the earth dug by horses or loosened with the horns of cows, and the tusks of elephants out of the bows of mountains and the banks of the Ganges or of the other rivers and sacred pools (10). In the chamber at the southern corner of the square, the pitcher at the middle should be filled up with the oil of the sesamum Orientale while the remaining eight pitchers should respectively contain, a *naranga*, a *Jambir,* a date fruit, a *mridvik*, a coconut, an areca nut a pomegranate, and a *panas* (11). Similarly in the south western chamber of the square, the pitcher at the middle should be filled up with thickened milk, while the remaining eight should respectively contain saffron. Nagflower, *Champaka, Malati Mullika, Punnag, Karaber* and the flower known as the Mahatpal (12—13). In the western chamber of the square the middle pitcher should contain a cocoanut at its mouth while the rest of the eight pitchers should be filled up with waters obtained from rivers bearing both masculine and feminine names, and also from tanks, wells, seas, streams, and with water obtained from the river Ganges together with rain water and water stored up by accumilating dews of the heaven (14—15). Similarly in the north-

western chamber of the mystic square, the central pitcher should contain a bunch of plaintain, while the remaining eight should contain *Sahadevi Koumari*, *Sinhy*, *Byaghri*, Amritam (Aconitum Nap) *Visnuparni*, *Shatashiba*, and *Bacha*, which jointly fall under the category of the divine medicinal plants (16). In the east and the north chamber, the middle pitchers should be filled up with curd, while the rest should contain the drugs which are called the Sidhadrabyas, and which are Patra, Cardemon, Ila, Kustha. Balak. Sandal, Lata, Kasturi and black Agollochum (17—18). In the north east chamber, the middle pitcher should contain the consecrated water for the absolution of sin, while the rest should contain, Chandra, tara, Shukla, Girishar, Camphor, Sherin and jems etc. (19). They should be raised up, and anointed with clarified butter and perfumes, the *homa* oblations having been offered in the sacrificial fire (20). Sacrifices should be made in honour of all the Vutas, and the celebrator after having given remunerations to the priest and the Brahmins, should spread out a sumptuous feast for all comers, after having installed the god with the Munis and the other divinities. Having thus bathed the god, the feast of bathing should be celebrated. A man who bathes the god with eight pitchers of water, attains all fortune. By performing the Abavritha bathing ceremony, the feast is made complete. After the completion of such a ceremony the marriage festivals of the goddess Lakshmi or Gouri should be celebrated (21—23).

CHAPTER LXX.

THE god said :—Now I shall speak about the consecration of trees, which imparts enjoyment in this world and salvation in the next. Water containing solution of the drugs known as the *Sarvousadhi* should be poured over the heads of trees from whose boughs garlands should be hung down, and which should be plastered over with rice paste and covered over with pieces of cloth. The ceremony of *Karnabedha* (perforation of the balls of the ears) should be performed unto them, with needles made of gold (1—2); and on the masonry platform around them, the *Adhibasa* rite of the pitchers should be celebrated. Offerings should be made in honour of the god Indra and his companion deities, and the Homa ceremony should be performed unto Vanaspati The Earth goddess should be invoked out of the hearts of trees by uttering the *Abhiseka* mantras. The renowned Brahmins should pour water over the head of the consecrator by uttering the Rich and Yajur Veda mantras, and the mantras which are sacred to the sun and the seagod Varuna, together with those which are called the *Mangal* mantras. The consecrator wearing all the ornaments should make gifts to the Brahmins of cows, clothes, ornaments and proprietory rights in land. For four consecutive days the Brahmins should be feasted with the thickened milk among other things. The Homa ceremony should be performed with the branches of Palasha tree, and handfuls of sessamum orientale. The sacrificial priest should have remunerations double in value to what should be given to the other Brahmins and the mystic sacrificial diagram should be drawn according to the directions priviously laid down. The consecration of trees and gardens imparts the highest

merit to the consecrator and absolves him of all sins and demerits. Now I shall describe to you the process of worshipping the sun, Ganesha, Gouri and other divinities belonging to the family of Hara as told by the latter to the god Skanda (3—9).

CHAPTER LXXI.

THE GOD said :—First I shall speak about the worship of *Ganesha*. The *nyasa* (act of mentally locating a mantra or an image in the different parts of the body) is to be performed as follows. *Ganaya svaha* (obesiance to Ganesha) in the heart, *Akdanstraya Svaha* in the head, *Gajakarnina svaha* in the tuft of hair on the head, *Gajavaktraya svaha* as armour, Mohadaraya svaha in the eyes, and Sadantahastaya svaha as the weapon. The god gana, the preceptor, Paduka, Sakti and Ananta are to be located below the principal joint and *Sadan* in the part above that: The Pitha *Saktis* such as Jvalini, Nanda, *Surasha*, *Kamrupa*, *Uadaya*, *Kamvartiny*, *Satya*, *Vignanasha etc.*, are to be located in the petals of the lotus shaped mystic diagram, together with the mantras, *Yam*, *Ram*, *Lam*, *Bam*. The Gayatri of the god is as follows. Let us know the god. Lambodar (the bigbellied god), meditate upon the god Mohadara (the great bellied one) and let our mind be goaded to think of the god with the elephant's head. The gods Ganapati, Ganadhipa, *Ganesha*, *Gananayaka*, Ganakrida, Bakratundu, *Akadanstra, Mahodara, Gajavaktra, Lambakuksi, Vikala Vignanasha*, *Dhumrabarna*, Mahendra and others are to be worshipped in the petals of the painted lotus shaped diagram (1—7).

CHAPTER LXXII.

THE GOD said :—Oh Skanda now I should describe to you the ablution and worship to be performed every day at the outset. A piece of clay to the length of eight fingers is to be dug out and raised with the pointed end of the sword of the bather (1). The sword should be again used in filling in the hole thus dug out, and the bather should place the piece of clay on his head, and purify the same with the weapon mantra. The person performing the ceremony of ablution, should carry a weed or the stem of a grass on his head and divide the piece of clay into three parts by uttering the *Kabacha* mantra. One part of the clay should be used in washing the part of the body from the naval downwards, while the second portion, should be pasted all over the body, purified with the astra mantra. He should now firmly press his eyes with his two hands and dip in the water with his breath entirely suppressed (2—4). For sometimes he should remain under water, contemplating in his heart the sword as dazzling with the glare of the fire of death. After having thus finished his ablution with the clay, he should come above water (5). And after having performed the *Sandhya* worship known as the *Astra* (weapon) *sandhya,* he should perform the *Bidhi Snan* or the rite of bathing according to the regulations of the Sastras. Subsequent to that he should draw forth into his heart one of the sacred rivers such as the Sarasvati, etc., by exhibiting the *mudra* (the particular attitude of the fingers) called the Ankusha (mace) mudra, and after having mentally located the same therein with the mudra known as the *Sanharmudra,* knee deep enter into the water and after having placed the last residuary portion of the clay under his left foot, again divide the same into three

parts, facing the north. The right portion of the body should be consecrated by once telling the mantra stated above, and seven and ten times the mantras of Siva and Soumya respectively, and the particles of the mud should be cast in all the directions starting with the East, accompanied by the shara mantra ending with Hun fut. The Shiva and somya mantras should be told or repeated all over the body from the head to the foot beginning with the arms, so as to make them permeated with the essence of or an organism sacred to the God Shiva. Again the mud or clay is to be taken into the right hand and the four limbs should be consecrated, and the nine apertures of the body be washed, with the same, after which the bather should plunge himself into the water, contemplating the God Hari, Shiva or Gange in his mind, and finish the bathing rite by uttering the names of the six different parts of the body coupled with the term *Vousat* (12). He should throw water with a pitcher into all the different angular points of the heaven, inorder that no harm might reach him while making ablution. Such a person after the bath should bathe with perfumes and the paste of Embric myrobolan fruit (13), and make that *tirtha* cease to exist by exhibiting the Sanhar mudra. Subsequent to that he should perform the rite of bathing with the ashes which have been duly consecrated before, specially with the Sanhita mantras, by rubbing the same, over his entire body from head to foot accompanied by the *Shara* mantra ending with Hum Fut (15). Having thus performed the *malasnnan* (bathing with clay or ashes), he should perform the ablution ceremony known as the *Vidi Snam*. The Gods, Isha, Tatpurusa, Aghora, Gughyaka, Ajata, and Sankara, should be propitiated with worshipping them in the head, heart, mouth, and the body, in the three divisions of the day or in the dead of night, and before and after the setting in of the rainy season (17). If a person chances to touch a woman, a eunuch, a sudra, or a cat, hare, or a mouse,

just rising after sleep, or after he has drunk water or finished his meals, should undertake the particular kind of ablution called the *Agnayaka snana* for his purification, which consists in standing up with uplifted arms and with the face turned towards the East, the purification being brought about by means of the sun's rays and the rain water (19). The ablution known as the *Mahendra Snanam* should be performed by walking seven steps in the midst of the cows, besmeared with the particles of dust raised by their hoops. The purification would be done by the nine mantras and the ablution by uttering the *Kabacha mantra*, and he should pour water over the head by uttering the mantra which runs as *Sadyajata etc.* (21). Thus the mantra *snanam* or ablution by means of the mantras should be made in honour of the god Varuna or Agni by telling in mind the principal mantra of each and by regulating the breath according to the rules of the *Pranayama* (22). The mental ablution should be made whenever necessary in honour of the god Vishnu, by uttering the mantra sacred to him (23).

Now I shall speak about the different forms of the *Sandhya*) worship to be performed with the different mantras, and after making which the worshipper should three times drink water with the *Sankara* and *Brahma* tirthas (roots of the different fingers) (24). He should utter the names of the different principles constituing his self or being each coupled with the term *Swadha* and complacently touch the nine apertures of his body, after having performed the rite of *Sakalikaran* with respiration regulated according to the rules of the *Pranayma* (25). He should thrice recapitulate in mind the *Shiba Sanhita* and after having rinsed his mouth with water and performed the *nyasa* ceremony (rite of locating the images of gods or mantras in the different parts of the body) as laid down in the *Sandhya* worship should meditate upon the *Brahmic* or the morning *Sandhya*, as follows. The goddess who is of a red complexion, is seated on a

swan and possesses four faces and equal number of hands, carrying garlands in his right arms and an anchorite's stick and a *Kamandalu* (pitcher) in the left. The Midday Sandhya is to be contemplated as a white woman mounted on the celestial bird Garuda and possessing four arms, carrying a conch and a *chakra* in her two left arms, and a mace in one of the right hands, the remaining hand being folded up, in the attitude of giving encouragement (28). The image of the Sandhya to be worshipped in the evening (Roudri *sandhya*) is that of a woman seated on a lotus flower placed on a bull, carrying in her two right hands a trident and a rosery and a spear in her upper left, the lower left arm being folded in the attitude of giving encouragement. She is to be represented as having three eyes and bedecked with the moon in her forehead (28). Oh Brahman! Sandhya is the witness of all the acts of men and the soul follows in her wake. The fourth form of Sandhya is that which is contemplated by the wise, and should be thought of in the night (30). The *Parama* Sandhya is that which flows invisible through the ganglias respectively situate at the heart, the upper end of the nose, and the fonrth ventricle of the brain (31). The foot of the fore-finger is to be considered as the Pitri tirtha or the part sacred to the Pitris, the foot of the little finger is sacred to Prajapati, the part at the foot of the thumb is sacred to Brahma, the fore part of the hand being held as containing spots sacred to the different gods. (Deve-tirtha) (32). The palm of the left-hand is to be held as sacred to fire, while that of the right as the spot sacred to *Soma*, all the finger-joints being held sacred to the Rishis (33). Now the sacred pool is to be made permeated with the energy of God Shiva by uttering the mantras sacred to him and the Marjan ceremony is to be performed by uttering the Sanhita mantras of that god (34). The rite of *marjana* consists in the act of sprikling with the right hand water which drops down from the left hand, over the head

(35). The water carried in the palm of the right hand is to be brought near the tip of the nose, and is to be contemplated as of a white colour and as the embodiment of knowledge, and is to be drawn forth into the cavity of the left nose, and there to be retained. Subsequent to that the water is to be ejected through the right nostril, and is to be again cast down into the right palm, contemplated as having assumed a black colour by washing off the sins of the practiser and is to be thrown on a stone slab. This is what is called the *Aghamarsana* rite (37). Then a bunch composed of Kusha grass, flower, and the pinches of sundried rice, should be offered to Shiva as the *Arghya* or the preliminary offering, accompanied by the mantras sacred to that divinity, after which the Gyatri should be repeated as many times as the worshipper could afford (38). Now I shall speak about the *Tarpana* or the rite of offering watery oblations to the god which should be done by uttering the principal mantra Houn Shibaya Svaha, and by means of the *Devatertha*. The word Svaha is to be repeated in all the other cases as well (39).

The *Nyasa* is to be performed as follows. Hrang Hridaya (to the heart), Hring Shirasa, (to the head), Hrung Shikai (to the tuft of hair on the crown), Hraing Kabachaya Astraya or in the alternative the eight-gods can be located in the different parts of the body above enumerated in the place of the aforementioned mantras. The *tarpana* or the offering of water-oblatious should be performed unto the following gods as follows:—Hang Vasuvyas Svaha, Rudrayyas Svaha, Visvavyo Svaha, Marudvyo Svaha, and unto the following Risis such as Kanthopabeti as follows. Hang Vriguvyo Svaha, Hang Angiravyo Svaha, Hang Atraya Svaha, Hang Vasistaya namas, Pulastaya namas, Hang Kratava namas, Hang Varadvajaya namas, Hang Visvamitraya namas, Hang Prachatasa Vasat, and unto the following holy sages as follows. Hang Sanakaya Vasat, Hang Sanandaya Vasat, Hang Sanatanaya Vasat, Hang

Sanatkumaraya Vasat, Hang Kapilaya Vasat, Hang-Pancha Sikhaya Vasat, the ceremony having been performed with the combined fingers of the right hand, touched at the elbowjoint by the left (40—44). Then the tarpana ceremony should be performed unto all the spirits, and *Petris* and *to Daksa, Skanda*, and *Upabiti* by appending the word *Vousat* to the names of each with the ends of *Kushagrass and Sessamum Orientale* (45). Similarly the tarpana ceremony is to be performed unto *Karya Vala, Anala, Soma, Yama, Arjama, Agni* and to Barhis by appending the term Svadha to the name of each of the above gods (46). In the same manner watery oblations should be offered to Ajyapa and *Soma* and to the souls of the ancestors and departed manes of the celebrator of the cceremony as special gods as follows, Om, Hang, Ishanaya Putra Svadha, Hang, Pitamahay (to the grand-father) Svadha (obesiance), Hang Prapitamahaya (to the great grandfather) Svadha, and similarly as follows—Hang Pitrivyas (to the ancestors) Svadha, Hang Pitamahaya (to the grandfathers) Svadha, Hang Prapitamahaya (o the great grandfathers) Svadha (47—48). Similar oblations should be offered to the souls of the departed manes in the mother's line as follows, "Hang Pramātamahavyas (great-grandfather in the mother's line with his brothers and cousins) Svadha and lastly Hang Svadha to the souls of the great great-grandfather in the mother's line and of his brothers and cousins. Hang Svadha to the souls of all the ancestors. Similarly Svadha (obesiance) to the souls of all the dead cognates and to those of the departed priests and preceptors, and to all the demons, Matris, and to the different quarters of the heaven, with their presiding deities (50).

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CHAPTER LXXIII.

THE GOD said :—Oh Skanda, now I shall describe to you the mode of worshipping the Sun-god together with the rites known as the Karanganyasa (location of the different firy letters of the alphabet or of the images of a particular set of gods inside the hands and such other parts of the body, by imagination). The worshipper should contemplate himself as identical and fully permeated with the essence or the energy of that divinity, and worship the preliminary oblation accordingly (1), which should be imagined as coloured red with the drop of water sprinkled over his forehead. After having worshipped the same and other things appertaining to the worship of the sun-god, and performed the particular rites called the rites of protection and covering, with their respective mantras, the votary should wash the thing with that water and commence worshipping the Sun-god facing the East. The Karanganyasa rite—should be performed as Om Am Hridyaya etc. and the two attendants of the god who are named Dandi and Pingala should be respectively worshipped at the right and the left side of the door (2—3). The god *Gana* should be worshipped in the north-east quarter of the heaven, as Am obesiance to Gana, the preceptor should be worshipped in the south-east angle of the sky, and the Peetha or the magnificently splendid cnshion of the god in the middle part of the stool (4). The components of the solar rays such as Bimala, Sara, Parama and Sukha should be worshipped in the angular quarters of the heaven, starting with the south-east etc, imaged as mighty lions of a white blood yellow or of a blue colour respectively (5). Inside the lotus shaped mystic diagram, the essences or the energies of the God should be worshipped as follows. "*Râng Dipatayi, Rum Suksmaai, Rang Jayayai, Rum Vadrayai, Raing Bibhutyai,*

Rayim Bimalayai, *Rong Amoghayai*, *Roung Vidyutayi*, in the different angular points of the diagram. The seat or the cushion should be presented to the god at the centre of the lotus by uttering the mantra *Rang*, and the six letters (Hoang, Hring Sa, Suryāya) which compose the principal mantra in the worship under discussion, should also be written thereon (6—7). The sungod should be invoked with the mantra which runs as Om, Ham, Khang obesiance to *Khakolkaya*, and should be mentally located in the handful of water oblation touched with the head, as a resplendent spirit of a deep red colour (8). The invocation should be performed with the mantra which runs as. Hrang, Hring, Sa, obesiance to the sun-god (Suryaya) by exhibiting the mudra, and flowers and perfumes should be presented to him for his satisfaction, and also the mudra known as the Bimala mudra should be exhibited in connection therewith (9). The mudras such as Padma mudra. and Vilvamudra, should be exhibited to the god in turn, and then the rite known as the Sadanganyasa should be performed in the different directions of the heaven, starting with the south-eastern angle of the latter as follows—Om Ang Hridayaya namas (obesiance to the sun god) in the heart, Vu, Vuba Sva obesiance to Suresha (the lord of the gods) in the tuft of hair on the crown in the south west, Hung *kabachaya* namas (obesiance to the armour mantra) in the north west, Hang Natraya namas Hang (obesiance to the eyes) in the centre and Va Astraya namas obesiance to the weapon mantra) in the East and so on (10—11). Then the mudras (the folding of the palms and fingers in a particular attitude) should be exhibited as follows viz, the Dhanumudra (fingers folded in the shape of a cow) to the heart and such like organs spoken of before, Govisāna mudra to the eyes (12). The *tryasini* (that part of the Astra mantra which serves as it were the purpose of making it sharp and bright by a fiction and makes its dreadful accordingly). Obesi-

ance should be made to the planets in the following way, viz., *Sam* obesiance to the Moon, *Bam* obesiance to the Mercury, *Vrim* obesiance to the Jupiter, *Vam* obesiance to the Venus, *Mang* obesiance to the Mars, *Cam* obesiance to the Saturn and *Rang* and *Kang* obesiance to the Rahu and the Katu (nodes) respectively, the ceremony having even performed in the different petals of the lotus shaped diagram commencing from the East. The *Khakolka** should be worshipped jointly with the above, by offering flowers and perfumes (13—14). The Argha or water oblations should be offered to the sun-god out of the vessels containing water for the same and by uttering the principal mantra appertaining to that particular divinity. The worshipper should then make obesiance to him, with his face turned back from his disk after having performed the *Bisaryan* ceremony with the mantra running as *Ksamasva*, etc., (Pardon me O God in taking leave of thee). Having performed the rite of mentally merging the component principles of the universe in the fundamental one, the votary of the sun-god, should contemplate in his heart the god as identical with the god Sankara and offer the light or the effulgence to the latter as a garland made of the solar rays. A man receives every thing he has a mind to, by thus worshipping and contemplating the sun-god or by performing a Homa ceremony in his honor (1—517).

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CHAPTER LXXIV.

THE GOD said :—Now I shall speak about the worship of the God Siva which is to be performed as laid down

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* खखोल्कनाम भगवान् आदित्यःपरिकीर्त्तितः।
काशी ५० अः।

before. The worshipper should repeat in his mind the *Pranava* mantra Om, and wash the threshold of the temple with water consecrated by the *Ashtra* mantra or the mantra of weapon, after having worshipped Homa and the other warders of the god (1). He should deem himself as endowed with the divine eye-sight, and worship the goddess Lakshmi and Sarasvati, together with the god Gana in the Globe or the Oudamber at the top of the temple, the god Nandi and the goddess Ganges at the right, and the god Mahakal and the Jamuna at the left hand side thereof, the pernicious spirits and the demons having been previously driven away by throwing a consecrated flower (2—3). The spirits of mischief residing in the bowels or the upper crust of the earth should be removed by beating the two fingers of the left hand against the palm of the right, and the worshiper should then cross the threshold of the temple leaping over the same by holding the upper cross bar of the door frame. Having thus entered the temple by first lifting his right foot he should project the mental image of the Astra or the mantra of weapon, into the body of the ornamental globe on the top of the same, and worship at its centre as follows "Om Hang, obesiance to Bramha, who presides over all the house-steads (5). Then the worshipper should go the banks of the river Ganges without conversing with any one in the way, and carrying a pitcher and balls of sun dried rice, after having obtained permission in that behalf from the god himself (6). Having bathed in the river he should wash the above balls thus purified and repeat over the same the Gyatri mantra or the mantra known as the Hridbeej (7). All the articles found necessary in the course of the worship such as perfumes, sundried rice etc., should now be stowed in order near the worshipper who should then perform the rites of Sannidhikharan previously described and of the Vutasudhi or the purification of the five material components of his own body (8). The Nyasa is

to be performed both in the right and the left side of the image, and in the head with the mantras, and also by exhibiting the mudra known as the Sanhar mudra (9). In the case where the worship would be undertaken for the fulfilment of any definite object, the votary should meditate upon his own soul, situate at the lotus of the twelve petals in the heart or the nerve ganglia called tha Solar Plexus in man, by holding his hand at his breast, folded in that particular attitude known as the tortoise or the Kucchapika; or in the alternative he should purify the five material principles of his body, by contemplating an aperture or passage all through the body from the toes upwards open at both ends and by leading the stream of his consciousness up through the opening as laid down below (10—11). The worshipper should contemplate in suppressed respiration the energy of consciousness which pervades the region of his heart, in the firy mental image of the letter Hnu which should be located in the inside of the passage or the apperture which runs through the system below the spinal chord, and opens at its upper extremity into the Brahmarandha or the aperture the brain (12). The breath should then be let out according to the rules of the Rachaka or the letting out of the breath wind in practising the Pranayama.

Then the contemplator should carry the firy image of the term *Hnu* with the effulgent image of the term *Fut* appended thereto with the string or the column of his consciousness *perse*, rising upward from the lower part of his organism, and rending through the nerve ganglia respectively situate at the heart, the palate, the intervening space between the two eye brows, and the Bramharandra or the cavity of the soul in the brain, upto the middle point in the roof of the latter cavity, and should there locate the image of the above letters which should be deemed as self conscious, together with the life located in and con-

centered to that single point, consciousness having been reflected back in the heart silmultaneously therewith, by means of the Samputa or the entire stoppage of respiration by pressing the two nostrils. After having psychically located the image of the term Hnu in the way and the spot directed above, the worshipper should meditate upon the absolute or the unaffected soul manifest in the point above described, and should unite the stream of his consciousness with *Civa* or the infinitely blissful one revealed in the above point, by one stroke of Kumbhuka or Udghata (by holding the breath in check at a single stretch for a time as enjoined in that behalf in practicing the Kumvuka Yoga) and merge the former in the latter (13—15). After having merged himself in Shiva, by carrying up the stream of his consciousness by means of the *Beej* mantras, the worshipper should purify his inner self by carrying in an inverse order or downwards the luminous point located in his brain up to the point at the centre of the nerve ganglion (*Dvidul*)—situate at the part intervening the two eye-brows, by merging in imagination the earth, wind, water, fire, and the sky, one into the other immediately following it in the order of enumeration, until the same is realized in the mind (16—17).

Hear me Oh Bramhan describe the process by which the same is to be brought about. The earth principle which is hard and of a yellowish colour and bedecked with electric effulgence, is to be destroyed by means of the Atma Beeja (Beeja mantra appertaining to the soul) Houm (18). Oh Bramhan the entire body from foot to head should be contemplated as a foursided figure, and therein the principle of wind should be meditated upon by practising the five strokes of *Kumvaka** according to the rule to be observed in

* It is a truth as old as the world itself, that when the mind sleeps the spirit wakes. To induce such a sleep in which the universe hides its face, and the inner springs of thought are brought to a stand still was the only object aimed at, by the yoga philosophy of ancient India,

the same (19), and which principle founded in the body on the Beejamantra Hring, is to be contemplated as in a

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and the way found out to break through the trammels of the body was to concentrate the whole soul, the entire energy of the mind on a definite point, till the both the thought and its object were gone and the soul fonnd its rest in the bosom of its universal progenitor in blissful communion. Thus the Rishes found out at a very early age, that to make mind absolutely bereft of all sensations and perceptions, is the only means of creating that mental vacuum in which, and through which only the electric soul sparks shoot through and become visible. But absolute concentration is impossible until the respiration is checked, even if all connection is artificially cut off between the senses and their objects of perception.

The air taken in during the respiratory process, carries with it into the body the essential emanations from the external world and clouds the inner light with a haze of perceptions and images, thus causing a break in the flow of the latter towards its desired object. The practice of *Pranayama* (the regulation of the *Pran* or the breath wind according to a certain measure of time) has been known to be a very successful cure for this sort of mind wandering, and is usually practised as a preliminary step to *Kumvaka*, or the art of bringing on a calm and unflickered state of the soul-light, like water in a pilcher (*Kumva*) by means of entirely suppressing the respiratory process.

अन्तरस्तम्भवृत्तिः कुम्भकः। तस्मिन् जलमिव कुम्भेनिश्चलतया प्राणाः अवस्थाप्यन्ते इति कुम्भकः। भोजवृत्ति।

तस्मिन् सति श्वासप्रश्वासयोर्गतिविच्छेदः
प्राणायामः। योगसूत्रसाध ४९॥

कुम्भकः पूरको रेचः प्राणायामस्त्रिलक्षणः।
पूरकं पूरणं वायोः कुम्भकं स्थापनं क्वचित्॥
वहिर्निःसारणं तस्य रेचकः परिकीर्त्तितः।
दक्षिणे रेचयेद् वायुं वामेन पूरितोदरः।
कुम्भेन धारयेन्नित्यं प्राणायामं विदुर्बुधाः॥

याज्ञवल्क्य।

iquid state, and possessing the brilliancy of a lotus flower (20). The worshipful principle of fire should be purified by practising four strokes of the Kumvaka, and by uttering the mantra known as the *Rama mantra* (21). The mantra Hum is to be contemplated as of red colour, and impressed with the sign of the *Svastik*, carrying three Astras, and as the representative of the knowledge or the principle of knowing (22).

The latter principle in the body should be purified by practising there strokes of the *Kumvaka* Yoga, and by contemplating the mantra Hein, which should be thought as full of air, bedecked with six points, and meditated upon as conferring peace and possessing a black colour (23—24). The earth principle is to be purified by contemplating a circle of heaven, filled in with ether and shining with the lustre of a pure and effulgent crystal (25). The rite of final purification should be performed by contemplating the image of of the mantra Hung fut, at one stroke of the *Kumvaka* (26). Then the *Adhar*, *Ananta*, Dharma, Gnyan, (knowledge) and such like circles or lotuses should be permeated with the nectar shed down by the principal mantra of the God (27), and the heart should be contemplated as a throne spread out to him, after having invoked the image therein which should be made permeated with the essence or soul of Shiva, placed inside the solar plexus or the lotus at the heart containing twelve petals. Then the ceremony known as the Sakalikaran should be performed in connection with the image by uttering the word Vousat appended to the Sakti mantra, after having made the same saturated with the divine ambrosia, shed by the Bindu or the nerve ganglion between the two eyebrows, in the course of practising the Kumvaka; and which ceremony consists in locating the mantras such as 'Hridmantras etc., in the different parts of the body as the heart, the arms and the little fingers of the hand (28—30). The worshipper should defend or protect his

surroundings with the mantra of the weapon and the divine essences beyond that with the same, and exhibit the mudra known as the Mahamudra both upwards and downwards (31). He should worship the god Shiva in his heart with the flowers of sentiment, by practising the *Purak* form of the kumvaka, (taking in of the air), and perform the homa ceremony in the fire situate at his umbilical region and known as the Shivanala, with the clarified butter of ambrosia dropped down in the course of practising the Kumvuka, and meditate upon the god as revealed in the form of a point at the centre of the nerve ganglion at the forehead (33). Similarly the vessels or the capacities of the utensils of gold etc, to be used in the course of the worship, should be purified with the water of nectar obtained from the above source and with sundried rice and the water consecrated with the weapon mantra (Fut) (34), and worshipped after having invoked them by performing in their honour the *nyasa* ceremony known as the *Sadanganyasa.* They should be covered over with the mantra which serves the purpose of an armour (*Kabacha mantra*) after having protected them with the Hati mantra which is the mantra of protection (35).

Subsequent to that the Argha or the preliminary offering should be dressed up, composed of the eight substances, which should be sprinkled over with water by means of the Dhanumudra, and after which the worshipper should sprinkle the same over his head (36). The articles to be used in the worship should be consecrated with mantras, and threads should be girdled round them (37). The Mudra known as the Amrita mudra should be exhibited, and flower should be cast on the cushion of worship, while the worshipper should deck his face with the *tilak* mark, and put another flower on his own head consecrated by the principal mantra of the god (38). A man of gentle temperament should remain silent at the time of eating, bathing, and worshipping

and while engaged in practising Yoga or performing the Homa and other sacrifices or at the time of reciting any mantras for the fulfilment of any particular desire [illegible]. The mantra should be purified by prefixing to it the [illegible] *mantra*) "Om," and should be then used in the [illegible] the Samanya Argha, or the general preliminary offering having been effected by uttering the [illegible] mantra [illegible]. After having moved round the *[illegible]* the worshipper should take a garland from the body of the [illegible] emblem, and offer the same to the [illegible] of that divinity situate on the north east quarter of the heaven (41). The purification of the [illegible] consists in the act of washing the pedestal with the water consecrated by the mantra of weapon, and also with the [illegible] and in sprinkling the water of the Argha patra [illegible] over the same (42). All the other gods should be worshipped as well for the purification of the mantras [illegible] together with all the other articles to be used in the worship, and of the interval of the worship [illegible] as follows, [illegible] siance to the God Ganapati presiding over the [illegible] quarter of the globe, in that [illegible] to the preceptor" the obeisance should be made on the north east angle of the sky [illegible]. At its right [illegible] the goddess or the energy tending to the [illegible] should be worshipped in the *Kurmashila*, and be meditated upon as a goddess possessing a complexion like the [illegible] born shoots of corn, and the Asan of Shiva known as the Ananta (infinity) should be worshipped in the [illegible] shila together with the attendants of the [illegible] such as *Vichitrakeska*, and *Krita*, and *Treta* who [illegible] and the shoes as it were of that divinity (45). Dharma, Gyana, Vairagya, and Aishvaraya, should be worshipped [illegible] as possesing complexions like camphor, saffron, gold and collyrium respectively (46).

At the centre of the lotus shaped diagram and in the

petals thereof, the energies or the goddesses who reside in the cushion or the *peetha* of the God should be worshipped in turn, their names being Vala, Yasta, Roudri, Kali, Kalabikarini, Valabikarini, Balapramathini, etc, and who are represented as carrying chowries in their right hands, the fingers of their other hands being folded up in the attitude of giving encouragement. At the ends or the extremities of the petals of the mystic diagram the goddesses such as Sarvavutadamini etc, should be worshipped as Hung Sarvavutadamanyai, *Hung Munomanyai namas, Huag Ksityai namas* and so on the *Suddhavidyas*, together with the cushion of the god which is spread over and coeternal with all the component principles of the universe (47—49). The God should be located in the cushion as possessed of five faces and ten arms, with complexion white and pleasing, and decked with the crescent moon in his forehead, and carrying in his five right arms, a spear, a stick, a benediction, a mace, and a *Khattanga* respectively, and a *Damaru* (small drum), a *Vijapura*, a blue lotus, a *Sutraka*, and a lotus flower in the five left (50). The image of Shiva as possessed of the thirty two attributes should be installed at the centre by uttering the mantra which runs as "*Hang, Hang, Hang* obesiance to the image of Shiva, and after having meditated upon his divine self which is self-revealed to his votaries (51—52), the mantra should be carried with the occult stream or column of consciousness up to the spot sacred to Siva, by leaving below the nerveganglion sacred to Bramha, and the worshipper should meditate upon the former god revealed as a luminous point in the midst of the nerve ganglion at the forehead, and effulgent with the shining splendour of the full moon; and also contemplate him in the different parts of his body at the time of practising the *sadanganyasa* rite, and also in the handful offering of flowers, after which he should deposit the same in the image of Lakshmi (one of the goddesses residing in the cushion of the god Siva) (53—54).

The worshipper should approach the image and invoke the presence of the God, by uttering the mantra which runs as Om, Hang, Houng, obesiance, to Shiva, and also by exhibiting the mudra known as the Abahani, and guard against the going away of the God, as it were, by putting the goddesses Nisthura, and Kalakanta in his way, and by uttering the mantra,—*Nisthurayai fut*, (obesiance to *Nisthura*), *Kalakantayai* fut (obesiance to the wife of Shiva revealed as the eternal time). After having removed the spirits who are harmful to the practices of Yoga or worship, and made the obesiance and exhibited the Linga *mudra*, the worshipper with the Hrin mantra should perform the rite of Abgunthan, and afterwards that of invocation as follows by standing in the front of the image. "Let thy stay and installation here be agreeable to thee, I sit beside thee Oh, God (55—57). The rite of *abgunthan* signifies the presence, and supervision of the God, and the giving of devotion towards himself from the beginning to the end of the worship (58). After having performed the ceremony of *sakalikaran* or the mentioning of the different parts of the body together with the mantras sacred or peculiar to each, the ceremony known as the *Amriti karan* should be performed as follows:—The worshipper should permeate his heart with the energy of consciousness sacred to Shiva, by appending the word *namas* (obesiance) to the mantra to be repeated on the occasion. Similarly he should contemplate the tuft of hair on his crown as formed of the eightfold glories (*Aicvarya*) of the God such as lordliness etc., the word *svadha* being affixed to the mantras for the occasions. The worshipper should contemplate the invincible energy of the God as forming his armour, the unbearable prowess of the God which carries before it all impediments and obstructions, as his weapon, and the words *svaha* and *vonsat* should be respectively appended to the mantras which would be repeated on the two latter occasions (59—61). The *padya* (water for washing

petals thereof, the energies or the goddesses who reside in the cushion or the *peetha* of the God should be worshipped in turn, their names being Vala, Yasta, Roudri, Kali, Kalabikarini, Valabikarini, Balapramathini, etc, and who are represented as carrying chowries in their right hands, the fingers of their other hands being folded up in the attitude of giving encouragement. At the ends or the extremities of the petals of the mystic diagram the goddesses such as Sarvavutadamini etc, should be worshipped as Hung Sarvavutadamanyai, *Hung Munomanyai namas, Huag Ksityai namas* and so on the *Suddhavidyas*, together with the cushion of the god which is spread over and coeternal with all the component principles of the universe (47—49). The God should be located in the cushion as possessed of five faces and ten arms, with complexion white and pleasing, and decked with the crescent moon in his forehead, and carrying in his five right arms, a spear, a stick, a benediction, a mace, and a *Khattanga* respectively, and a *Damaru* (small drum), a *Vijapura*, a blue lotus, a *Sutraka*, and a lotus flower in the five left (50). The image of Shiva as possessed of the thirty two attributes should be installed at the centre by uttering the mantra which runs as "*Hang, Hang, Hang* obesiance to the image of Shiva, and after having meditated upon his divine self which is self-revealed to his votaries (51—52), the mantra should be carried with the occult stream or column of consciousness up to the spot sacred to Siva, by leaving below the nerveganglion sacred to Bramha, and the worshipper should meditate upon the former god revealed as a luminous point in the midst of the nerve ganglion at the forehead, and effulgent with the shining splendour of the full moon; and also contemplate him in the different parts of his body at the time of practising the *sadanganyasa* rite, and also in the handful offering of flowers, after which he should deposit the same in the image of Lakshmi (one of the goddesses residing in the cushion of the god Siva) (53—54).

the *Hridmantra* followed by the word *svadha* (69—70). After having finished the rite of waiving light before the image, the *achamanyakam* should be again offered, and the worshipper on having made obesiance to the God and taken his permission, should offer him the eatables and other articles of enjoyment (71).

The Hrid is to be worshipped in the south east, Chandra in the north east, and the golden-coloured Shiva together with Shikha and Rakta in the south west, and Krisna and Vaman in the north western corners of the lotus shaped diagram. Similarly the Gods, *Chaturvaktra*, and *Chaturvahu* should be worshipped in the petals of the diagram together with the divine weapon in the east which is to be meditated upon as a thunder, looking fierce with its rugged teeth (72—73). The *nyasa* is to be performed as follows Houng obesiance to Shiva in the naval, Om, Hang, Han, Hreen, Houn in the head, Hring in the tuft of hair on the crown, Hain in the armour, Has to the weapon and to the other attendants of the God (74). The *padya* (water for washing the feet), together with the water for rinsing the mouth and the preliminary offering, perfumes, flowers, incense sticks, lamps, and dishes of rice etc. should be offered to the God. Bunches of green grass and *kusha* grass together with the grains of sundried rice should be placed on the head of the image, and betel leaves, mirror, and a piece of cloth for wiping the lips should be presented to its inmate divinity (75—76). Then the principal mantra of the God should be told eight hundred times, and the sword of the God sheathed in its scabbard should be contemplated in, and represented by the bunches of the white *kusha* flowers previously subjected to the influence of the Hridmantra (77). Subsequent to the telling of the above mantra, the worshipper should read aloud the following couplet." Dost thou accept Oh Lord who art the myeterious of all mysterious beings, the repitition of the sacred mantras done by me,

for custody. May I attain salvation, through thy kindness, with the merit thereof, for thou shalt abide Oh Lord! (78). The worshipper, if a man of the world, should take into the palm of his right hand, the washings of the Argha or the preliminary offering consecrated by the *mula* or the principal mantra of the God, and with his left hand offer the same to the God *Camvu*, after reading the above verse. Subsequent to that he should read the following verses and make over the merit of the *Yapa* (telling of any particular mantra) to the God. I have devoted my whole self to you O Shankar! whatever I do,—right or wrong, be pleased to cast them away. Hnn ksa! (79—81). Shiva is the giver, Shiva is the protector, and Shiva is the universe itself, all through which he reigns supreme and victorious. I am identical with Shiva. After having offered the Argha, the worshipper should tell the mantras ten thousand times, and sing psalms in honour of the God subsequent to that (82). After having performed the ceremony of circumbulation, he should make obesiance to the eight manifestations of the God, with the eight parts of his body, and meditate upon his divinity either in a picture or in fire (83).

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CHAPTER LXXV.

THE GOD said:—The worshipper should enter another room unseen with the vessel of offering in his hand, and look to the arrangements of the articles essential to the performance of a sacrifice, endowed as it were, with the divine eyesight. He should see the receptacle for the sacrificial fire with his face turned towards the north. The ceremony of sprinkling and stirring water with the ends of *kusha* grass,

should be done by repeating the *Astra mantra*, and that of consecration should be performed by sprinkling over water with the mantra which by a religious or ceremonial fiction, serves the purpose of an armour (*Kavacha mantra* p. 2.) The ceremonies of digging out a piece of clay, together with those of filling in and levelling the hole, should be completed with the repetition of the *Varma* or the *Kavacha mantra*, and those of bathing and division into parts, with the *astra* and the *sara* mantra respectively. Similarly the rites of *sammarjan*, *samalapan*, *Kalarup* and Prokhya Paridhana should be performed by reading the *Varma mantra* (3—4). Three lines are to be laid down in the north, and one below them should be drawn so as to face the east, and any defect or shortcoming lying inherent in them, should be made good by touching them with the stems of Kushagras consecrated by the *Astra mantra* of the god Shiva (5). The mystic quadrilateral diagram should be laid down by uttering the *Bajrikaran* and the *Hrid-mantra*, the *akshapatra* with the *mantra* of armour, and the sand cushion or the quadrilateral seat for the sacrificial fire shouldbe spread out with the repitition of the *Hridmantra* (6). The goddess of speech together with the god Isha should be worshipped therein with the *Hridmantra*. The consecrated fire should be brought from a holy place, placed in a pure receptacle by leaving aside its parts over which the demons preside. The different and component parts of the sacrificial fire which are called *Oudarjya*, *Aindaba* and *Vita*, should be made one, and established with the mantra known as the *Vanhi Bija* (the principal and monosyllablic mantra sacred to the god of fire) and by also reading the mantra which runs as Om Hrim obesiance to thegod of fire. The fire god should be invoked with the *Sanhita mantra*, and the ceremony of Amritikaran (making immortal) shouldbe perfarmed unto him by exhibiting the mudra,known as the *Dhanumudra* (folding of the fingers in the shape of a cow). The fire should be located by uttering the *Hati mantra*, the ceremoncy of

Abgunthan (lit covering over) having been performed by repeating the mantra of the armour (Kavacha); and the worshipper should thrice circumbulate round the hallowed receptacle of fire, subsequent to his worshipping the presiding deity of that element (7—10). The fire should be looked upon as the seminal fluid of the god of speech *(Bagicvar)*, cast by him into the wnmb of his goddess (*Bagicvari*). Then the worshipper should sit down with his knee joints rested on the ground, and throw down the fire in his front, by uttering the *Hridmantra.* Then the spontaneous gathering, as it were of the above seeds of fire, their devolopment, purification, etc. should be performed with the repetition of the above mantra at the respective instances mentioned before, and the Garvagni or the fire in the womb, which should be protected by means of the *Cara mantra*, should be propitiated with a worship (11—13). The *garvaja* or the embryo fire should be contemplated as placed like a bracelet round the wrist of the goddess, and the fire is to be worshipped with the *mantra* sacred to the sadyajata manifestation of *Cankar*, by way of performing the *garvadhan* ceremony (the ceremony undertaken with a view to ensure a safe and perfect development of the fœtus of fire) (14). Subsequent to that, three oblations should be offered into the fire, by uttering the Hrid-mantras, and the fire is to be worshipped at the left by way of performing the *Punsaban* ceremony, (sacrifice supposed to have a determining effect upon the sex of the fœtus, and which is made inorder to bring out the embryo as a male-child into the world) generally performed in the third month of conception (15). Similarly three such oblations containing drops of water should be offered with the head into the fire, and which would stand as it were, for the performance of *simantonyan* of fire, which in the case of a human fœtus, is performed in the sixth month of gestation (16). Three oblations should be offered into the fire, by way

of determining the formation of its face and body and as before, the *Jatakarma* (ceremonies of post natal purification etc, which are generally done in the tenth month in the case of a human child.) should be performed by kindling up the sacrificial fire, and by throwing the stems of *Kusha* grass into the same, for removing as it were, the impurities of womb from the body of the fire (18). The godess (the mother of the newborn sacrificial fire) should be meditated upon by mentally telling the Hridmantra, after having performed unto her as a human mother, the purifying ceremony of binding a piece of gold round her wrist, and should be sprinkled over with water consecrated by the *astra mantra*, for purifying the impurities of child-birth (19). The pitchers outside the receptacle for the sacrificial fire, should be gently touched with the ends of the *Kusha*-grass by uttering the *Astra mantra*, and sprinkled over with drops of water by reading aloud the *Kavacha* mantra, while the ends of the *Kusha* grass composing the sacrificial girdle and situate at the north and the East, should be washed with water, accompanied by a repitition of the above said *astra mantra*. The *Paridhi* or the periphery of a circle laid round the sacrificial fire, should be determined with the stems of the Kusha grass, previously consecrated with the *astra* and the *Hrid* mantra, and the cushions inscribed within it, should be spread out by reading the *astra mantra* (21). Then for the removal of garland, five sticks of the sacrificial tree, should be thrown into the fire, dipped in clarified butter, by uttering the principal or the *Beeja* mantra of the god, and the gods *Brahma*, *Cankar*, *Vishnu*, and *Ananta* are to be propitiated with the offerings of the Homa, performed by reading aloud the mantra known as the *Hrid mantra* (22). The god Paryanya together with the other gods located in the periphery of the above circle should be worshipped in turn with pinches of sun dried rice and bunches of green grass, and the gods, such as

Indra, Isha, Paryanya etc., having places in the inscribed cushion, should be worshipped in the different quarters of the heaven over which they hold their respective sway, by uttering the Hridmantra. The command or the mandate of of the supreme god Siva to the effect. "Come Oh gods, and preserve this child fire, by removing all harm that might befal him," should be read out to them (23—24). Subsequent to that, the worshipper should take in his hand the sacrificial spoon and the laddle, and touch the lighted sacrificial fire with the root, middle and the extremities of the Kusha grass with their faces turned downward. The three tattvas or the three principles of soul, knowledge and Siva, should be located in the parts of the fire, respectively touched with the above portions of the Kusha grass, the mantras Han, Hun, Hum, San, Ra and Ba having been located therein conjointly with the above principles. The goddess Sakti should be located in the sacrificial spoon, and Camvu in the sacrificial laddle, by uttering the Hridmantra; and the god and the goddess should now be contemplated as seated on the bunches of the Kusha grass about to be used in the Homa ceremnny, which should be stowed on the right side of the worshipper, girdled with the three strings of thread, and worshipped with flowers etc. (25—28). The worshipper should now meditate upon the god's own image as sentient and all aglow with the divine essence or effulgence, and carry the clarified cow butter uncontaminated by the sight of any other worshipper, over the south east corner of the fire-receptacle, and move the same round and round by uttering the Hridmantra. He should again move round the vessel of the sacrificial butter over the fire in the north east corner of the receptacle, after having meditated upon the image of the god Vishnu (29—30). Then the Homa ceremony should be performed first in honour of the god Vishnu, with the clarified butter held with the ends of a Kusha grass and by repeating the mantra above directed to be located in the

head in practising the *nyasya*, the word *svaha* having been affixed to the same. Similarly a homa oblation should be offered with the same mantra to the god Shiva, revealed in the form of a luminous point at the centre of the nervegan- lion at the forehead (30—31). The worshipper should meditate upon his own soul by locating the same at the region of his umbilicus, and sprinkle water over that with the two stems of Kusha grass, each to the length of a span, and held with his ring and the small finger respectively (32). Similarly water should be sprinkled over the fire in front of the worshipper with the stems of the above two *Kusha* grass, accompanied by the *astra mantra*. The fire in front of the of the worshipper should be again sprinkled over with water consecrated by the *Hridmantra*. The burnt Kusha grass should then be taken out, and purified with the *astra mantra* and by means of the other lighted Kusha grass, which should be put out, and the former one lighted and moved round the fire. The Kusha grass previously burnt, asit were, with the astra mantra, should be thrown into the fire. After having thrown into the sacrificial clarified butter, the Kusha grass bound up in a knot, and contemplated the two fortnights and Ida therein, the homa ceremonies should be performed in succession by taking three laddlefuls of the same substance. A portion of the latter should be thrown into the fire by uttering the *Sva* mantra, the other part into the clarified butter held in the vessel and the residue into the fire successively (33—36). *Om Ham Agnaya Svaha* (oblation to the god Agni with obesiance). *Om Han somaya svaha* (oblation to the god Soma with obesiance). *Om Han Agni somavyam svaha* (obesiance to the gods Agni and Soma with obesiance). The above oblations should be cast into the fire for the purpose of opening as it were the three eyes and the mouth of the fire god (39). The fourth oblation should be offered with a laddleful of clarified butter as follows. "*Om Han Agnaya*

Svestikreta Svaha" (obesiance to the god Agni who is the creater of sacrifice). The nyasa in honour of the fire god should be performed in the six different parts of the body, and who is to be invoked by exhibiting the cowshaped mudra (38). The rite of *Abaganthan* (a religious fiction of covering a sacrificial article over with the energy of a mantra, spoken of before) should be done over the clarified butter, by uttering the mantra, while the same was to be protected with the *Sara mantra*. A drop of clarified butter should be cast into the fire with the *Hridmantra*, which should be purified by sprinkling drops of water over the same, and the ceremony of ascertaining and locating the different mouths of fire together with that of making them one or holding them together is to be performed as follows *Om Am Sadyajataya svaha* (oblation to the god Sadyajata with obesiance). *Om Am* oblation to Bamadeva with obesiance, Om Am Aghoraya Svaha (oblation to the god Aghora with obesiance). Om Am Tatpurusaya svaha (oblation to the god Tatpurusa with obesiance). Om Ham *Ishanaya svaha* (oblation to the god Ishana with obesiance) (40). Om Ham, oblation with obesiance to the gods *Sadyajata* and *Bamadeva,* Om Ham oblation with obesiance to the gods *Bamadeva* and *Aghora* Om Ham oblation with obesiance to the gods *Aghora* and *Tatpurusa* and *Ishan*. Thus the rite of making one the different mouths of the sacrificial fire should be performed with the mantras stated above, and also by offering laddle fuls of clarified butter running from the fire into the augular points of heaven, from the North west by the south west to the north East. Om Ham oblation with obesiance to Sadyajata, Bamadeva, Aghora, Tatpurusa and Icana. With these eight mantras the inner nature and shape of the eight mouths of the fire are to be determined (42). The fire should be worshiped in the north east quarter, and three oblations should be offered unto the same by uttering the Astra mantra; and the worshipper with his whole soul should

contemplate the sacrificial fire as converted into or permeated with the fire of the divine essence of Siva (43). Having worshipped both the father and the mother (the god and the goddess) with the Hridmantra, the final oblation should be offered unto them with the principal mantra coupled with the term *Vousat* in the end (44). Subsequent to that the worshipper should meditate upon the resplendent image of the god Shiva attended upon by his attendants and soldiers, after having invoked him in the lotus of his heart; and perform the *tarpana* (offering of the watery oblations) ceremony in his honour after having previously taken his permission in that behalf (45). Then having established a communion between the god of the sacrificial fire, the god Shiva and his own soul situate within his veins and arteries, the worshipper should offer the Homa oblations to the latter god, numbering a tenth part of the number of mantras to be repeated on the occasion (46). The Homa should be made with clarified butter, thickened milk, honey, and fried barley mixed with curd, and a handful of the sacrificial porridge (*Payasa*) (47). Moreover it would be proper for the worshipper to perform the Homa ceremony by throwing into the fire, eatables of all sorts and denominations, as well as with a handful of fried paddy, three pieces of the edible roots, and with an equal number of fruits (48). Five times the Homa oblations should be cast into the fire, composed of the five half-mouthfuls of boiled rice, bits of sugar cane each to the length of a span, and the stems of sacrificial creepers measuring two fingers in length (49). Similarly, oblations of flowers and leaves having their natural measures, should be offered into the sacrificial fire, together with the sticks of sacrificial trees each measuring ten fingers in length, together with similar oblations of camphor, sandal, saffron, musk, and an ointment consising of camphor, agallochum and kakola, mixed in equal proportions (50). Then the worshipper should perform the

Homa ceremony again with the puls and the scented gum-resin know as the *Guggala*, which should resemble the stone of a Jujube in size, together with the eight parts of bulbous roots as laid down in the books of sacrificial rites (51). The Homa ceremony should be thus completed by uttering the *Brahmabeeja* mantra (Om), with a spoonful of clarified butter the other sacrificial spoon having been held with its cavity turned downwards (52). The worshipper should place a flower at the head of the spoon and hold the same with his left hand. He should stand up half erect from his seat and fix his eyes upon the end of the laddle, after having held the handle of the latter, closely pressed against his naval. Subsequent to that he should rouse up the stream of his pure consciousness through the occult nerve aperature lying below the spinal chord, and known as the *Susamna* and carry the same up to the root of his left breast, and tell the principal mantra in a low tone with the word Vousat appended thereto, and offer the offering into the sacrificial fire composed of barley, etc., (53—56). Sandal paste together with betel leaves and water for rinsing the mouth, should be then offered to the god. The worshipper should then meditate upon his glory and make obesiance to him, which should be done after having worshipped and covered over the sacrificial fire as it were with the weapon [mantra coupled with the word *Fut*, and by exhibiting the *sanhar mudra*, and by uttering the mantra which runs as Pardon me, O god, in taking leave of you, etc., (57—58). Then the gods who reside in the periphery of the mystic circular diagram, should be meditated upon, and located in the nerve plexus (solar plexus) at the heart which forms the inmost being as it were of a man, with the greatest devotion the worshipper having repeated the Hrid mantra at the time by taking in his breath (59). Mŏrsels of all the edibles dressed up for the worship should be taken and stowed in two circles, and near the receptacle of the sacrificial offering

both internal and external should be made to the above gods, in the angular quarters of the heaven from the south-east as follows. Om, Ham, offering with obesiance to the Rudras in the east. Om, Ham, offering with obesiance to the Matris in the south, Ham oblation with obesiance to the Ganas in the west, Ham oblation with obesiance to the Yakhas in the north, Ham, offering with obesiance to the planets in the north-east, Ham offering with obesiance to the Asuras in the south-east, Ham offering with obesiance to the Rakshasas, Ham, offering with obesiance to the Nagas, in the north-west, Ham, oblation with obesiance to the stars at the centre, Ham, oblation with obesiance to the different constellations of stars in the south-east and Ham offering with obesiance to the Vicvas in the south-western quarter of the globe, the term Ham, being the mantra, which should be uttered before offering the oblations in each of the above instances (60—63). An offering should be made to the god Kshetra in the inner circle or the *mandal* in the west, while in the exterior or the second circle spoken of above, offerings should be made to the gods Indra, Agni, Yama, Nairita Varuna, Wind, Kuvera and Ishana as follows, oblation and obesiance to Ishana in the east, oblation and obesiance to Brahma in the north-east and oblation and obesiance to Vishnu in the south-west, etc. Then the offerings should be made to the crows, out of the morsels of eatables placed on the periphery of the outter circle (64—66).

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CHAPTER LXXVI.

The God said :—Then the worshipper should approach and address the image of the god Shiva as follows—Kindly

accept O lord, the merits of the worship and the Homa ceremony done and performed by me. In a calm and tranquil state of mind, he should offer the merit of his abovesaid pious acts to the god, with the water of the *Argha* offering and by uttering the *Hridbeej* mantra and by exhibiting to him the mudra known as the *Udvaba* mudra (1—2). Subsequent to that the god should be again worshipped as before, and hymns should be sung in his praise, and the worshipper should offer the final offering with his face turned off from the image, by repeating the mantra which runs as "Pardon me, O lord in taking leave of you (3). The falic emblem should be bid adieu to by exhibiting the *Naraca* mudra and by uttering the weapon mantra coupled with the word *Fut*, after which the falic emblem should be considered as merged in the mantra, known as the mantra of the image (*Murti*) (4). After having worshipped the god in the sacrificial sand-cushion as directed above and having merged in himself the hosts of mantras used in the course of the worship, the worshipper should propitiate the god Chanda the attendant of Shiva, according to the rules laid down below. The god should be invoked as Om, obesiance to Chanda Ishan, Om, obesiance to Chanda *Murti* at the centre, Om, *Fut Svaha* (obesiance) to Dhuli Chandeshvaraya (5—6). Then the rite of *Sadanganyasa* (explained before) should be performed in the present case as follows—Om, Hnu Fut, obesiance to Chanda situated at my heart, Om, obesiance to Chanda situated at the crown of my head, Om, Hnu, Fut, obesiance to Chanda situated at the tuft of hair on my crown, Hnu, Fut, obesiance to Chanda, who protects me, as my armour, Om, Hnu Fut, obesiance to Chanda, who is my weapon. Then he should meditate upon the image of the god Chanda, as possessing four hands and a black complexion and as carrying in them a mace, a tanka, a rosery, and an anchorite's pitcher respectively, (7—8).

In the alternative the god *Bramha* should be worshipped

in the semilunarshaped tanka weapon of *Chanda*, and the worshipper should tell in his mind the mantra sacred to him, as much as he could, not exceeding a tenth part of the number of mantras to be repeated in the principal worship of the god, of which the present worship would form a part (9). Gold and gem ornaments together with clothes, cows and proprietory rights in land should be made over to the image, after which the garland of flowers closing the list of offerings and worship should be presented to him as follows (10).—" Commanded by Civa I offer to thee O God, all these articles of food and drink together with betel leaves, garlands, and scented pastes. Oh *Chanda* may all these pious acts be agreeable to thee, which have been undertaken by me agreeably to your wishes! Dost thou pardon me Oh God for any short coming on my part in performing the above deeds, whether due to folly or ignorance. Make them whole and complete Oh God at all times" (11—12). Having thus addressed the god, the worshipper should offer the *Argha* and meditate upon the glory of that divine manifestation, and merge in himself the mantras used by him in the course of the worship, by exhibiting the Sanharmudra and by repeating, while taking in the breath, the mantra known as the *Sanharmurti mantra* coupled with the principal one. The flowers etc. should be then removed from their places, and the ground should be washed over with water containing a solution of cow dung, and the worshipper after having rinsed his mouth, should cast away the offerings etc., and commence the worship of another god or otherwise.

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CHAPTER LXXVII.

THE GOD said:—Now I shall describe to you the process of worshipping the cow *Kapila* which is as follows— "Om obesiance to *Kapila* who imparteth joy, Om obesiance to Kapalia who is the abode of all bliss, Om obesiance to *Kapila* who is of a gentle character. Om obesiance to *Kapila* who is effulgent as the celestial *Suravi*, Om obesiance to *Kapila* who is of a good temperament, and Om obesiance to *Kapila* who imparts enjoyment in this world and salvation in the next (1—2). Acceptest thou this morsel of food Oh Kapila, who art the daughter of Suravi, the mother of the universe and who grantest all boons and givest ambrosia to the gods. Dost thou grant me my hearts desire. Take away all my sins and inequities Oh Kapila who wert worshipped by Vacista and the intelligent *Vicvamitra* (3—4). May the cow rest before me and at my back every day, and so may I rest amidst cows at all times and often mediate upon a cow in my heart (5). Take these morsels of food given by me O Kapila. After having thus addressed the cow, the worshipper should deem himself as identical with Civa or the supreme blissful one, who is pure, and whose ethereal self is incapable of sin, and subsequently worship the book of learning and make obesiance to his preceptors and superiors (6). At noon he should bathe and worship the god Civa with the eight scented flowers, the worship of the above god together with those of his divine cushion and attendants being enjoined to be made with an equal number of flowers (6—7). At that time of the day the food should be brought into the well cleansed Kitchen, while the worshipper with a stem of the Kusha grass should sprinkle over it the water held in the

conch shell, and firstly dedicate the same to the god Civa (9). after having told in mind the *Mritunjaya* mantra coupled with the term *Vousat*. Then the half of the above morsels should be set apart for performing therewith the Homa ceremony unto the oven, after having duly purified the same; together with the fire kept therein, and the oblations should be offered to them in turn (10). The worshipper should perform the *Homa* in the fire about his umbilicus by once taking in the breath wind, then carry the *Banhibeej* (lit the seed of fire) therefrom and through the *Sadisthan* by letting out the breath wind, and merge the same in the oven fire after having contemplated that as *Civagni*, or the fire of the divine essence of Shiva. Then the oblations composed of the above morsels of food should be dedicated to the following gods and cast into the oven fire in the order as follows. Om Ham oblation to the fire god with Obesiance, Ham oblation to the god *Soma* with obesiance, oblation to the *sungod*, to *Vrihaspati*, to *Prajapati*, to all the gods, to all the *Vicvas* and Ham oblation to the fire god who is the creator of the sacrifice; and the offerings should be cast into the different quarters of the heaven, starting with the East. After that he should bid adieu to the oven fire by reading out the mantra which runs as "Pardon me Oh God in bidding you farewell (11—14). In the right hand portion of the oven, the god of virtue or piety is to worshiped as "obesiance to the god of piety, and in the left hand part thereof the spirit of impiety; as obesiance to the spirit of impiety in the vessel containing the firmented decoctions of boiled rice (15). The god *Varuna* or the fire god of the sea should be worshipped for having transformed the sap into the serum, together with the god Ganesh, the destroyer of all harms, at the door of the kitchen. The goddess *Sovaga* should be worshipped in the stone slab for grinding spices as "Obesiance to Suvaga. In the mortar the worship is to be performed as Om

obesiance to Roudrika, and Om obesiance ito Girika, and in the pestle as Om obesiance to Balaprya and Om obesiance to Ayuadha (16—17). Similarly in the broomstick the two latter gods, should be worshipped, and the god of love in the bed (18). Then having offered the oblation to the god of the house-hold, the worshipper who had taken the vow, together with his son and the preceptor should take their meals served in golden plates, or in vessels made of lotus leaves, without speaking a word (19). The leaves of Bata, Acvatha, Arka, Batabi, Sal, and Vallatak trees should not be used in making such vessels. Then he should rinse his mouth with water, offering watery oblations to his five Pran winds as follows—*Om Pran Svaha* (oblation to the wind at the heart) *Om Apana Svaha* (oblation to the wind about the anus). *Om Samana Svaha* (oblation to the wind about the naval). *Om Udan Svaha* oblation to the wind at the head). *Om Byana Svaha* (oblation to the wind which flows through the whole body. And again after having kindled up this fire of hunger, he should offer similar oblations to the five supplementary winds of his body such as *Naga*, Kurma, *Krikara*, *Devadatta* and *Dhananjaya*. Then after having finished his meals, he should drink the finishing draught of water, and again offer watery oblations to his five principal vital winds as before by reading aloud the mantra which runs as *Amrit Upastaranamasi*, and perform the *chullaka* rite by uttering the mantra which runs as *Amritapidanamasi* (20—24).

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CHAPTER LXXVIII.

THE GOD said :—Now I shall describe to you the process of investing a divine image with the holy thread which

crowns the performance of all other religious ceremonies in respect of merit, and which is usually grouped under the two catigories of Nitya and Naimittik according as the same is undertaken out of a disinterested motive or for the fulfilment of any definite object (1). The investure is to be performed either in the month of Asar, Sraban or Vadra, on the eighth or the fourteenth day of the fortnight, both light and dark, or on the first day of one of the above-mentioned fortnights during the five months from Asara to Karticka, the images which are usually invested with such threads, being those of the fire god, Brahma, Ambica, Ganesha, Naga, Skanda, the sun-god, Shuli, Durga Yama, Indra, Govinda, the god of love, Camvu and other eaters of the celestial ambrosia. Gold, silver, and copper were the metals used in making those threads in the Golden (Satya) and the successive ages, cotton and silk threads and fibres of the lotus stem are what they should be made of in the present Kali Yuga (2—4). The deities who reside in and preside over the nine component strings of the holy thread are, the *pranava* mantra Om, the moon, the fire-god, Brahma, Naga, Guha, Hari, Survesha and another. A holy thread of the *uttama* class should be composed of fifty-nine strings of thread, while those of the Madhyama and the *Kainsa* class should be made of half or a quarter number of strings of the former, or a holy thread of the *uttama* class might be made of eighty-one strings of thread, one of the Madhyama class of fifty strings, and one of the *Kanyasta* class of thirty-eight strings of thread only. The Granthi or the binding knots should be tied at equal interstices (5—7). The breadth of the entire holy thread being twelve, eight or four fingers according to the class the same would belong to, or would be made equal to the breadth of the falic emblem (8). In length the holy thread should be made to reach down to the pedestal of the image, or a equal to quarter of its entire length and the pedestal

combined, washed with the *Sujata* (9). The knots should be tied up from the left and consectated with the mantra sacred to the *Aghora* manifestation of the god Shiva, and dyed with the paste of saffron and sandal by reading aloud the mantra known as the *Purusha Sukta* (10). In the alternative the thread might be coloured with a composition, of musk, Rochana, camphor, turmeric and Gairic (yellow clay) pasted together and the knots should be made to number ten or as many as there would be the number of strings in it (11). The interstices between the knots should measure one, two or four fingers respectively or as much as would be compatible with a decent aspect of the entire combination, the knots being named as Prakriti (nature). Pourasi (appertaining to the subjective principle of the universe), Beera (Heroine, or the principle of valour). Aparajita (invincibleness), Bijaya (victory) Jaya (gladness of conquest), Ajita, (unconquerableness), Sadashiva (everblissfulness), Manomani (the opening up of mind, or the expansion of the intellect), and Sarvamuki (facing all, or omniscience), after the attributes they represent, the eleventh and the succeeding knots being known as the *Suva* or the Blissful (12—13).

In the alternative the knots of the sacred thread should be made to number fifteen, or one for each of the manifestations of the god or in other words the knots of the holy thread should number as many as there are known revealed forms of any particular god, whose image would be invested with the same, the number of knots in the case of the image of Guru or Gana being seven only (14). Or one knot should be tied for each of the warders or the presiding deities of the angular quarters of the heaven, and a holy thread in the case of a falic emblem should measure from one to nine cubits in length (15). The number of knots in a holy thread of the *Bridha* class should number twenty eight in all, the number prescribed for the other two classes

being eighteen and eight respectively and the breadth of the knots or of the entire holy thread would, in all instances, commensurate with the breadth of the phalic emblem. On the seventh or the thirteenth day of the fortnight, the preceptor, pure in body and mind, and having performed his daily devotional rites, should decorate the temple with flowers and pieces of gay coloured cloth in the evening, (17); and worship the sun god on the hallowed ground after having duly taken possession of the same according to the rites of *Vuparigraha* dealt with before, and after having duly performed the special form of *Sandhya* worship prescribed for the occasion and especially the rite of offering watery oblations (Tarpana) (18). The preceptor should then recite the *pranava* mantra, rinse his mouth, and perform the rite of *Sakalikaran* spoken of before (mentioning the names of the different parts of the body coupled with the mantra particularly sacred to each), wash the threshold of the temple with water consecrated with the mantra of weapon, and start the worship in the eastern side of the adytum, proceeding to its other parts as follows:—"Ham obeisance to the door known as the *Cantikala* (phase of peace), Ham obeisance to the phase of knowledge, Ham obeisance to the phase of non-action, and Ham obesiance to the door known as the phase of existence or being. The warders of the god should be worshipped at the top-sides of those doors, two at each as follows:—Obeisance to Nandi, obeisance to Mahakala. I bow down unto the warder Vringi. I make obeisance to Gana. Obeisance to the warder *Vrisava*. I fall at the feet of the warder Skanda, and lastly as "I make obeisance to Chanda (19—22). In the event of the ceremony having been undertaken out of a disinterested motive, the preceptor after having worshipped the warder gods at the sides of the temple door, and after having purified the material principles of his body and performed the rite known as the Vastujag, should place in the hand

of the god the special Argha or the offering (23). After having washed the phalic emblem, he should purify his hand with flowers and bunches of Kusha grass consecrated with the Hridmantra, and make the same permeated with the essence of Shiva, place it on his head, and contemplate himself as identical with him, the first cause and who is the omniscient one, and accordingly whose effulgent self is the chief factor in the sacrifice. The preceptor, holding the sword of true knowledge in his hand, should meditate upon the god. Subsequent to that he should go to the south west corner of the sacrificial shed fully purified with all the necessary rites of purification, and lay down therein the washings of the Argha, the composition known as the Panchagavya and all other articles essential to the sacrifice. After having laid them down with his face turned towards the north, the preceptor should collect together the stems of Kusha grass lying scattered on the sacrificial platform, and spread them out in the small jar in the south eastern corner thereof (24—28). The gods presiding over the human households should be worshipped in the south western corner of the sacrificial shed, the goddess Laksmi at its door, and after that the pitcher placed on all sorts of sacrificial seeds facing the west. (29). Then the bull riding god, together with the goddess bestriding a lion and the Vardhini (sacrificial jar) should be worshipped with the Pranava mantra, and in the pitcher the god Shiva should be worshipped with his attendants, and the divine weapon in the Vardini (30). In the different quarters of the heaven, the presiding deities such as Indra, etc., together with the gods Brahma, Vishnu and Shiva, should be worshipped, and the preceptor having taken in his hand the Vardini, which should be carried behind the pitchers, should read out the mandate of the god Shiva; and the ground should be impressed with the mark of an unbroken jet of water by uttering the principal Mantra of the god (31—32). This mark or

water-girdle should be considered as a weapon guarding against the advent of all dangers that might befala the worshipper (33). Thus the god should be worshipped in the firmly placed cushion, imaginarily spraed over the pitcher placed there, and after that the weapons of the god in the Vardini located with the Pranava [Mantra (Om) (34). The union of the two emblems of creation should be brought about by showing the Mudra known as the Linga Mudra. Then the sword of knowledge should be dedicated to the consecreated pitcher and the merit of rehearsing the principal Mantra to the god, with a tenth part of which the protection should be read out in the Vardini, the god Hara having been worshipped previous thereto with the composition known as the Panchagavya and the god Ganesha in the north western angle of the heaven (35—36). Subsequent to that the fire sacred to Shiva and made permeated with his essence should be bathed and worshipped in the sacrificial fire-receptacle and the sacrificial porridge duly purified by offering the oblation known as the Sampata oblation, should be divided with a Kusha grass into three parts, respectively consecrated to the god, the fire god, and the soul, out of which the two former should be offered to the god Shiva and the fire god, the portion consecrated to the soul having been kept apart (37—38). The stick for cleansing the teeth should be offered in the east to the god by repeating the Mantras of arrow and armour respectively, together with a piece of clay either on the south or on the west by reading aloud the Mantras such as the *Aghora* and the Shika Mantra (39). In the north, the water consecrated to Bamana should be offered from the left side by repeating either the *Hrid* or the Sadyajata Mantra, and likewise the scented water in the north east with the head (40). The composition known as the Panchagavya together with *Palasha* and lotus flowers should be cast all round and flowers should be offered in the north eastern quarter of

the globe, and the substance known as the *Rochana* (yellow dye) in the south east (41). Similarly the substance known as the *Agaru* should be offered in the south corner of the mystic diagram and all the essential articles of the homa ceremony should be offered in four equal divisions in the north west with the stems of Kusha grass and by uttering the Sadyajata mantra (42). Then an anchorite's stick, a rosary, a waist cloth, and an alms bowl together with collyrium, and a stick for applying the same, saffron, oil, a comb, a prepared betel leaf and a mirror should be presented to the imaged god in the front of the worshipper. The substance known as the Rochana (yellow dye) should be offered to the god and presented on the north side of the image, a cushion, a pair of shoes, a bowl, a pair of cloth and an umbrella having been previously dedicated for the satisfaction of the image god Icana in the north east by uttering the mantra held sacred to that particular manifestation of Mahadeva (43—44). The sacrificial porridge containing a quantity of clarified butter should be offered to the god in the east, with perfumes, etc.

Then the holy threads purified by having been immersed in the washings of the *Argha* offering should be brought near the sacrificial fire by repeating the Sanhita mantras (45—46). Then the worshipper having covered the same with a piece of hyde of the black antelope, should meditate upon the eternal blissful one who without knowing any change or modification in himself, divided the eternal time into months and years and witnesseth all that takes place in the universe, and is the protector of all created things. Then the holy thread should be purified by uttering twenty-one times the Sanhita mantra coupled with the Sati and Hati ones (47—48). Subsequent to that, the room of worship should be girdled with threads; and perfumes, etc., should be given to the sun-god after having previously worshipped him therein. Then the worshipper should duly

rinse his mouth and perform the *Nyasa* ceremony and worship in succession in the pitcher of water consecrated to Shiva the gods Vastu with his weapon, the goddesses such as Nanda, etc., the Lokapalas, the god Ganesha, the goddess Vardani the preceptor and the soul, by mentioning the name of each (49—50). Subsequent to that he should hold the holy thread smeared with the paste of the drugs known as the *Sarvousadi*, and perfumed with the fumes of burnt flowers and green grass in the cavity of his two blended palms, and read aloud the prayer as follows—"Om salutation to thee. Oh for removing all short comings on my part in performing this ceremony, I invoke the boon of compensating regulation, born of thee. I have worshipped thee, O thou God, who art the abode of all soul and non-soul. Dost thou crown my undertakings with success. I bow unto thee, Oh Shamvu at all times, and with my whole soul. Be pleased with me. I invite thee, O god, with thy goddess and attendants and the god Ganesha and the Lokapalas accompanied by the gods of the mantras, with a view to invest thee with the holy thread to-morrow morning, and I shall fulfill the vow I have taken, O lord, at thy command" (51—55). Having thus invited the god the worshipper should perform the rite of *Amritikaran*, by taking in the breath wind, and repeat the principal mantra of the god near the phalic emblem and dedicate the merit thereof to the same, after which he should bid adieu to the god after having made the final obeisance to him, repeated the principal mantra, and sung the hymn in his praise (56—57). Then having performed the homa ceremony in the Shivanal (fire permeated with the essence of Shiva) with a third part of the sacrificial porridge, thrice the oblations should be given to the inmates of the different quarters of the heaven, together with the Matris, the Vutas, the presiding deities of the firmaments, the Rudras, andthe Kshetrapalas, and to the celestial elephants also guarding the different angles of the sky, as oblation and obeisance (namas) to the Rudras,

oblation and obeisance (Svaha) to the Kshetrapalas and so on (58—59). After having performed the rite of *Achaman* (rite of rinsing the mouth with water) the investor of the thread, should proceed on with the Homa ceremony supposed to remedy all defects that might have lurked in the performance of the same; and the final oblations should be cast into the sacrificial fire, as Om Bhu Svaha, Om Bhuba, Svaha, etc., after which the fire should be made secure as it were in the receptacle, and the four oblations should be cast into the same as follows—Om, oblation to the fire-god with obeisance, Om oblation to Soma with obeisance, Om oblation to Soma and the fire god with obeisance, and lastly as Om oblation with obeisance to the fire god, who is the creator of the sacrifice (60—61). Then the union should be brought about of the gods respectively located in the mystic diagram and the sacrificial fire receptacle. Then the holy thread should be kept in a vessel made of bamboo and consecrated with the Astra, Hridaya, and the Kala mantras; and the Hrid, armour and weapon mantras should be located therein together with the mantra of armour, and worshipped with the six essential articles of worship by repeating the Pranava mantra Om. Then the vessel containing the holy thread should be girdled with strings of thread, and the worshipper in a spirit of humble devotion should dedicate the same to the lord of the universe for safe custody (62—65). Subsequent to that he should make gifts of two theological works, and place the holy thread at the feet of the preceptor, in a spirit of contrite supplication (66). After that he should come out of the room and perform the rite of Achaman and worship in the three mystic diagrams cleansed with a solution of cow-dung, the composition known as the Panchagavya, the sacrificial porridge, and the sticks for cleansing the teeth. Then having again rinsed the mouth with water and kept up a vigil with songs and hymns up to a very late hour in

the night, his inner self being stuffed as it were with the mantras. The worshipper should lie down fasting near the image, contemplating the god, and sleep on a mattress made of Kusha grass. In this way a man should undertake the ceremony, lying fasting and self-controlled on a bed of ashes, even if his prayer were for the cessation of a recurrence of births (67—69).

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CHAPTER LXXIX.

THE GOD said:—Early in the morning, the worshipper having bathed and performed his daily *sandhya* worship, should enter the sacrificial shed with all his passions and lower propensities entirely subdued. Then having decked the phalic emblem, he should take hold of the holy thread and place the same in a hallowed vessel situate at the north east corner of the mystic diagram previously laid out (1—2). Subsequent to that he should bid farewell to the god Shiva, and having removed the flowers, etc., from the body of the phalic emblem, should again perform the two rites of *Anhik* (daily prayer) on the hallowed ground as before (3). Then the g[illegible], Aditya, Dikpalas, the sacrificial pitcher, Ishana, Shiva and the fire god should be fully worshipped according to the practices usually observed in the course of *Naimittik* worships; and the *tarpan* rite with the *mantras* together with the rite of expiation of sin should be performed hundred and eight times with the Shiva mantras, after which the final oblations should be gradually cast into the fire (4—5). Then the holy thread should be offered to the sun god, and then after the *achaman*, to the warder gods, the

Dikpalas, the sacrificial pitcher, and to the Vardini (6). The worshipper having seated near the phalic emblem should present the holy thread to the soul, the God Gana, the preceptor, and to the fire god (9). Subsequent to that he should worship the god Shiva in the principle of soul or knowledge which is anterior to and underlies the principle of nature, protected and domineered over by *Brahma* the god of creation, by reading out the following prayer. "I have performed, O God, this sacrifice as commanded by thee, who art the soul of the eternal time, according to the best of my light and knowledge, and according to the rules as seemed best to my understanding. Dost thou accept this holy thread permeated with thy essence O Shamvu! and make whole and complete whatever has been impurely, improperly and incompletely done by me in the course of the sacrifice. Om fulfil and make complete this my vow of sacrifice. Om obeisance to the lord of vows (8—10). Then the god should be again worshipped with the holy thread in the principle of knowledge which is precedent to the principle of universal destruction, and over which the essence of the god Vishnu presides, by repeating the principal *mantra* of the god. Similarly the god should be again worshipped in the principle of Shiva which is lorded over by the principle of destruction, by uttering the *Shivanta mantra*; and the holy thread should be deposited therewith on the phalic emblem or the image of Shiva who controls all the forces or principles moving the universe. The holy thread should be invested with the principal mantra ending with the *layanta mantra* of the god, where the investor performs the ceremony with a view to attain salvation, the mantras which should be used on the occasion where the investor undertakes the vow for the fulfilment of any definite object, are as follows *Om Ham* obeisance to Shiva who presides over the principle of soul, *Om Ham* obeisance to Shiva who is the lord of the principle of knowledge, *Om Ham* obeisance

to Shiva who presides over the principle of Shiva, and *Om Houm* obeisance to Shiva who is the lord of all the principles which govern this Universe (11—15). Having made obeisance to the holy thread, the investor, O Bramhan, should pray as follows:—"Thou art the only means of salvation, Oh God, to all the created beings (16). Thou art the only abiding principle in whom the universe resides. Thou art the god of gods, Oh lord, who by pervading all hearts dost witness the acts of all the created nature. By deed or thought or speech I have no other being to resort to save thy eternal self. Make whole and complete, Oh lord, whatever has been done defective and incomplete by me every day whether in regard to the mantra, practice, article or prayer in connection with this sacrificial ceremony. Pardon all my omissions, Oh God, and make me pure and free of sin. Thou, who art the absolutely pure, lord of the gods—thou who hast purified the universe with all its fixed and moving inmates, pardon all my short-comings and defective acts.—Thou who art now revealed as the holy thread. Make one, Oh God, whatever in the course of the sacrifice, be scattered and separate through my folly, or whatever has been made defective through my ignorance or folly, and make them stiched together as if with a single thread by your gracious will." Thus having read the prayer and dedicated the merit of reciting the mantra to the god and made obeisance to him, he should take the vow of a three or four month's penance as directed by his spiritual guide (17—22). Then having made obeisance to the preceptor, the votary should approach the receptacle of the sacrificial fire, and cast into the same the four skeins of the holy thread for the purpose of investing therewith, as it were, the god Shiva located in the sacrificial fire. The god in the fire should be worshipped with flowers, burning incense sticks, and pinches of sun-dried rice, after which holy threads with oblations should be presented to the *Rudras*. The god Shiva should be bid adieu with an

obeisance, the *Homa* for the expiation of sin (*Prayaschitta homa*) should be performed, the final oblations should be gradually cast into the fire, the sacrificial fire should be propitiated with oblations of sacrificial porridge, and the god (Shiva) located therein should be bid farewell (23—25). The *Homa* ceremony should be perfomed with the *Vyahriti* mantras as follows—*Om Bhu svaha*, *Om Bhuba svaha*, etc., and the going away of the god of fire should be obstructed, as it were, by putting in his way the goddess *Nisthura*. Then the four oblations should be offered to the fire and the other gods, and the four oblations with the four holy threads should be given to the presiding deities of the different quarters of the firmament; and an other holy thread to the books of Siddhanta to commensurate with the entire length of the latter (25—27). *Om Hum* oblation to the region known as the *Bhu*, *Om Ham* oblation to the region known as the *Bhuba*. *Om Ham* oblation to the region known as the *Sva*. *Om Ham* oblation to the regions of *Bhu*, *Bhuba* and *Sva*. Having performed the *Vyahriti homa* with the above mantras, the four oblations should be offered as *Om Ham* oblation to the fire god. *Om Ham* oblation to the god *Soma*. *Om Ham* oblation to Soma and Agni combined. *Om Ham* oblation to the fire god who is the creator of the sacrifice. The preceptor should be worshipped as the god Shiva, without any distinction whatever, with clothes and ornaments, etc., and all the merits of the other annual sacrifices performed at the instance of the investor of the holy thread, should be made over to him (28—29), who should be invested with the holy thread by uttering the mantra which runs as "the god said with whom the preceptor is pleased, etc." Then the Bramhins should be fed and the gifts of clothes etc,. should be made to them in a spirit of humility and devotion, by reading aloud the mantra "Be pleased with this my gift, Oh ye the ever blissful one who art the overlord of the gods." The

investor should bathe early in the morning and perform his daily rites of prayer and worship, and take leave of the god Shiva after having worshipped him and the holy thread with the eight scented flowers as previously described (30—32). Then having performed the rites of the *Nitya* and the *Naimittik* worship in full, the god Shiva should be contemplated as located in the flame of fire and accordingly worshipped therein. Subsequent to that the *homa* for the expiation of sin should be performed. After that oblations of clarified butter should be cast into the fire by reading the mantras of weapon, and lastly the final oblation should also be offered in the same. A man who would ask for enjoyment and pleasures, should make over the merit of performing the sacrifice to Shiva, saying " Let this my act take fruit, Oh lord, while those who would want salvation, should dedicate the merit thereof to the god by saying " Let not the performance of the present sacrifice, Oh God, bind me as a chain to the cycle of recurring existences (33—35). The union of the god Shiva located in the sacrificial fire with the blissful one ensconsed in the solar plexus of the investor of the thread, should be brought about; and the essence of fire should be attracted therein, after which the physical embodiment of the latter should be taken leave of and put out (36). Then having rinsed his mouth, the votary should enter the sacrificial shed and make the water of the pitcher permeated with the essence of Shiva who should be bid farewell simultaneously therewith (37). Similarly the Lokapalas should be taken leave of, and the holy thread having been removed from the body of the phalic emblem, should be put upon the image of the Chanda manifestation of that deity together with flowers, etc., who should be duly worshipped subsequent thereto. In the alternative the god Chanda might be duly worshipped on the sacrificial sand-cushion as directed before by reading aloud the following prayer. " May any defect in my performing this

annual sacrifice be remedied by thy gracious will, Oh Chanda! Having thus spoken to the god, the votary should bid him farewell with an obeisance, and again worship the god Shiva after having removed the flowers and other articles of worship from the body of the imaged Chanda. A man living within a radius of forty miles of his spiritual guide, should be deemed as free of all sins and impurities, and undertake the rite of investing the holy thread in his company, though he might live as remote as stated above (38—41).

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CHAPTER LXXX.

THE GOD said:—Hear me, O Brahman, ... process of investing the image of the god with the fibres of the Damanak tree. Once on a time the fire of anger of the god Shiva brought to being a spirit known as Bhairava, who conquered and harrassed all the gods; whereupon the god Shiva cursed and converted him into a Damanak tree. Having been propitiated, the god said, O Bhairab, those would worship thee in thy vegetable existence, would get all sorts of merit, and my word would not be otherwise. O Brahman, all the rites described in the preceding chapter should be duly performed; and on the seventh or the thirteenth day of the fortnight, the investor accompanied by his friends and relatives, should approach and invoke the tree according to the words of the god Shiva as follows:—"Stay here, O tree, who hast been created out of the gracious pleasure of the god. I shall take thee home with a view to employ thee in the divine work (1—4). The tree should be invited home and the *Adivasa* ceremony should be duly performed in the

evening. After having duly worshipped the sun-god, Sankar and the god of fire, the root of the tree planted in a lump of clay should be put on the west side of the phalic emblem, the stem on the left or on the head of the linga, *Dhatri* on its north, the torn leaves on the south, and its flower on the east. The flowers and roots should be stowed in a box and the god Shiva should be worshipped on the north-east. The five articles of worship held in the cavity of the blended palms, should be placed on the head, and the god should be invoked as follows (5—8) "I have invited thee, O thou god of gods, in the early morning. May I attain the fruit of practising this penance and may all my acts in connection with the same, be whole and complete by thy gracious will (9)." Then the holy thread kept in the vessel should be covered over with the principal mantra of the god. The votary should bathe early in the morning and worship the lord of the universe with perfumes and flowers, etc. Then having performed the rites of his daily and incidental worship and ceremonies, he should worship the *Damanak* tree. Then he should hold in the cup of his united palms the three oblations in succession which should be offered as *Om Ham* oblation to *Ishana* who is the lord of the principle of knowledge, *Om Ham* oblation to *Ishana* who domineers over the principle of bliss, the fourth oblation having been offered with the mantra which runs as "*Om Houm* obeisance to the supreme god (Maheshvara) who wields a trident in his hand. Make whole and complete, Oh lord, this sacrifice and fulfil the object for which the same has been undertaken." Then having worshipped the fire god, Shiva and the preceptor, the god should be invoked as follows:—"Make complete, Oh lord, by curtailing or by making good as the case may be, whatever has been done by me in excess of or whatever falls short of the proper standard of ceremonies in connection with the sacrifice. Make whole this my ceremony of investing your image

with the fibres of the *Damanaka* tree. A man who performs this ceremony goes to heaven by the merit which he acquires when the Damanak tree begins to bloom in the month of Chaitra (10—13).

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CHAPTER LXXXI.

THE GOD said:—Now I shall describe to you, O *Brahman*! the rite of spiritual initiation which destroys all sin and enables the soul to break through the bonds of illusion and inequities (1). That sort of initiation should be only deemed as deserving the epithet which begets true knowledge in the initiated who are divided according to their respective capacities into three different classes such as the (1). *Bignatakala* (those who are cognisant of the beatitudes and the *Pralayakala* (those who have reached a psychic altitude from which those attributes can be made cognisant of) and the *Samala* (those whose psychic perception is clouded with *mala* or mental dirt), only these three classes being enjoined to be favoured with an initiation in the Shastras (2). The disciples who belong to the first of the above three classes are bereft of all mental impurities, the second class is marked by an immunity from all sinful acts, and the third class of disciples can hold communion by prayer with the region from which the divine attributes become perceptible. The initiation in its turn admits of two distinct divisions as well, the *Niradhara* (devoid of a hold or receptacle) and the *Sadhara* (possessing a mantra or an image, as it were, as a peg to hang upon).

The initiation which is independent of any particular image or mantra (*Niradhara*) is the form of initiation which

the disciples of the first two classes should be favoured with, while the *Sadhara* form of initiation is meant for all. In the former sort, the worship of Shamvu alone brings about the wakening of the soul by striking the inner man, as it were, with a sort of irresistible psychic velocity, and accordingly the mind does not stand in need of working up its own elevation, by meditating upon any particular mantra, or an attribute of the godhead, the recepients of such an initiation being presumed to be considerably advanced in the spiritual plane. In the contrary in the *Sadikarana* sort of initiation, the god Shamvu becomes merged as it were in the shape of the preceptor, and a piercing soul-energy is evoked and becomes operative in the disciple by rending asunder the veil of illusion. Thus the spiritual initiation admits of being divided into four distinct classes such as the Niradhara, Sadhara, Sabeeja (initiation by imparting a particular mantra to meditate upon) and the Beejarahita (initiation marked by the absence of any such mantra). A Sabeeja form of initiation can be administered only in the case where the disciple has proper control over his passions and propensities; while the Nirbeeja form should be adapted only in those cases where the disciples through the looseness of any moral screw somewhere in his heart, is incapable of putting his animal nature under proper curb and rein. However an initiation of the latter class gives to its recepient the right of performing the Nitya and *Naimitya* rites and ceremonies (3—9). The *Sadhikara* sort of initiation is for those only who are deeply attached and devoted to their preceptors, the *Nirbeeja* form being allowable only in cases where the disciples possess character like those of my two sons (10). The *Niradhikara* form of initiation makes its recepients entitled to perform the Nitya or disinterested rites of sacrifice only, or only those ceremonies the performance whereof does not add to the merit of the performer, but whose non-performance

takes away from his virtues as a positive moral delinquency. Thus the forms of spiritual initiation may be grouped under two distinct categories, each marked by its own characteristic features. One is full of penances and ceremonials and is ushered in by its indispensible adjuncts of mystic diagram and the sacrificial fire receptacle, the other holds sway only over the region of mind and is based upon the knowledge of truth (11—12). The preceptor who has got the right to administer any form of spiritual initiation should administer the same in the following manner.

In the beginning I shall speak about the form of initiation which is known as the *Skanda Diksa* (13). The preceptor seated on his cushion and holding the Argha offering in his palm, should worship, the warder gods at the threshold of the sacrificial shed after having performed the rite of his daily prayer and worship, and on having removed the pernicious spirits who usually disturb the performance of a sacrifice. Subsequent to that he should perform the rite of *nyasa* by uttering the mantra of weapon, and purify the material principles of his body by uttering the mantras enjoined to be repeated on the occasion. Then the special *Argha* offering should be dressed up composed of sessamum orientale, rice, sun-dried rice, *Kusha* grass, green grass, white mustard seeds and thickened milk with barley, all sprinkled over with water. The articles easential to the ceremony should be purified by washing them with the washings of the above special *Argha* offering, and the preceptor should impress the ridge of his nose with the characteristic *tilak* mark. The purification and worship of his self and his own cushion should be made as laid down before. Then the composition known as the *Panchagavya*, fried-paddy, sandal, seeds of white mustard, the sacred ashes, bunches of green grass, sun-dried rice, and the stems of the sacrifial *Kusha* grass, etc., to be

made use of in the course of the ceremony, should be purified by repeating the mantras peculiar to the occasion (13—17). Then the grains of fried paddy which had been scattered and purified as before, should be consecrated with the mantra of weapon and sticks of incense should be lighted up and waived before them. Subsequent to that they should be sprinkled over with water consecrated by the mantra of weapon and covered over, as it were, with the mantra of armour previously explained. Then the stems of green grass which should be knotted up in the forms of various weapons, and which are potent enough in warding off all evils, should be stowed in thirty-six different bunches, each measuring a *tala* in length. Then the Astra mantra of the god Shiva should be repeated over the sword of knowledge, and the preceptor should locate within himself the effulgent image of the supreme blissful one,—who is the receptacle of the universal creation and the only wished for being as far as the worshipper is concerned,—bereft of all illusion; and deem himself as identical with his divine self (16—20). Subsequent to that he should tie up the turban round his head, and decorate his body with ornaments, etc. He should besmear his right arm with the paste of scented sandal and make his head permeated with the essence of the god Shiva in the following way. The worshipper should locate within his head the effulgent image of the god revealed in the form of the sun by repeating the weapon mantra sacred to Shiva, and consider himself as indentical with Shiva the creator (21—23). Then he should meditate upon the god who resides in the mystic sacrificial diagram as the witness of all righteous deeds, as the protector of the sacrifice in the sacrificial pitcher, as the recepient of the Homa oblations in the sacrificial fire, and as the liberator from the bonds of flesh in the disciple; and consider himself as indentical with his divine self and make that notion fixed in his heart

(24—25). Then the man, holding the sword of knowledge in his head and facing the south west angle of the heaven, cleanse the ground of the sacrificial shed with the composition known as the Panchagavya together with the washings of the Argha offering (26). The stems of Kusha grass should be carefully examined and tied up in separate knots, which should be subsequently scattered around and then gathered up (27). The cushion should be spread out with them in the north-east angle of the heaven, the gods presiding over households and the goddess Lakshmi having been worshipped in the south-weastern angle of the heaven and at the door of the sacrificial shed respectively (28).

In the west, Purayanti, who is the presiding deity of the sacrificial shed, should be worshipped with gems by uttering the Hrid mantra (29). The worshipper with his face turned towards the west, should worship the god Samvu in the pitcher situate at the north-east corner of the sacrificial shed over a cushion of paddy, and containing water, gems and a piece of cloth over its mouth. Similarly the goddess Sakti should be worshipped to the south thereof, the goddess Vardhini who strides a lion and who is revealed in the form of sword in the west; the gods who are the guardian deities of the different angles of the firmament of whom Indra is the first and Vishnu is the last, in their respective regions, and the cushion as well as the weapons, of the gods together with the animals they ride upon, should be worshipped with the Hrid mantra by mentioning the name of each. Then the sacrificial Jar should be carried round behind the pitchers, and an unbroken jet of water should be sprinkled over the hallowed ground by way of circumbulation. The mandate of the god Shiva should be read out to the guardian deities of the heaven followed by a repetition of the principal Mantra sacred to that divinity, and the Jar together with the sacrificial pitcher should be duly consecrated and held in their place. Subsequent to that the god Shankar should be

worshipped with his attributes and attendants on the [illegible] cushion, as it were, placed over the [illegible] pitcher, and his weapon in the Vardhini [illegible] *Has* obeisance to the cushion of the weapon. [illegible] *Om Om* obeisance to the image of the weapon [illegible] *Fut* obeisance to the weapon known as the *Pashupata* [illegible] *Om Om* obeisance with *Fut* to the heart. *Om* [illegible] with *Hum* to the head. *Om Yam* obeisance with [illegible] *Fut* mantra to the tuft of hair on the crown [illegible] obeisance with the *Hum Fut* mantra to the [illegible] *Fut* obeisance with the *Hum Fut* mantra [illegible] The weapon should be meditated upon as [illegible] possessed of four faces and looking fierce with [illegible] effulgent as a million of suns, and holding [illegible] a spear and a sword in his four hands [illegible] union of the two opposite [illegible] brought about by exhibiting the *lingamudra*, and [illegible] should be touched with the small finger and the [illegible] with the clenched fist, and the [illegible] be presented for protecting the mouth of the pitcher. [illegible] mantra, which serves the purpose of the [illegible] mantra sacred to Shiva should be repeated hundred times [illegible] sacrificial pitcher, and with a tenth part thereof the protection is to be given to the Vardhini as follows:—[illegible] guard, Oh thou god, who art the lord of the universe and the protector of all sacrificial ceremonies, this my sacrificial shed. The god Chaturbahu (the four handed one) who is the inmate deity of the Pranava mantra should then be worshipped, together with the god Gana in the north-western corner of the shed, and the god Shiva over the sand cushion; and then the sacrificial fire-receptacle should be worshipped with the Argha offering (36—40). In an abstracted state of mind the worshipper should stow on his right and left hand sides the articles essential to the sacrifice such as the sticks of sacrificial trees, Kusha grass and sessamum orientale, (41), which should

be purified as before, together with the fire-receptacle, fire, ladle, and the clarified butter and contemplate the god Shiva in the sacrificial fire and then meditate upon the greatness of the god Urdhavaktra (42). Then he should perform the Sritinyasa rite in the image of the god in the sacrificial pitcher and in the body of the disciple and also in the sacrificial fire cushion, according to the rules of practising the *nyasa*. Then repeating the Banhibeej, the Homa oblations should be offered to the phases of beatific knowledge which are known as Hiranya, Kanaka, Rakta, Krishna, Suprava, Atirikta, and Bahurupa, occupying the different angles of the body of the fire (44—45). In the sacrifice undertaken with a view to appease the anger of a particular god, or to confer any special boon on the person at whose instance the same would be performed, the Homa oblations should be composed of thickened milk, sugar, and honey etc., while they should be made of Pinyaka, powdered barley, and decoctions of rice, in the sacrifice performed with the object of harming an enemy of the performer (46—47). An angry and insulted person should offer oblations of salt, Rajika, whey, mustard oil and thorn by uttering the vasya mantra for wreaking vengence upon the insultor, while a person bent on attracting or securing the affections of a woman or on gaining mastery over the mind of another person should perfom the Homa with the oblations of Bandhuk and Kinsuk flowers (48—49). In lust for gain or empire, the offerings should consist of Pâtal and Champaka flowers or of Bal fruits, and with lotus flowers and eatables respectively where the sacrifice is made with a view to attain a paramount sovereignity or wealth (50). Bunches of green grass should be cast into the sacrificial fire where the object of the performer is the cure of any obstinate disease, the offerings of Pryangu, Malati and Mango flowers and Jvarantak being held as imparting sway over all the created nature (51). A homa ceremony performed with the Mritunjaya mantra grants immunity from death, while

the one performed with the offerings of sessamum orientale confers prosperity. The ceremony of propitiation known as the Rudra Shanti should be undertaken for general benediction or for the propitiation of angry gods and astral influences in general (52).

Oh Brahman! now I shall describe the process of performing the Homa which should be performed in connection with the rite under discussion. Eight hundred oblations should be cast into the sacrificial fire by uttering the principal mantra sacred to the god and offerings to the number of a tenth part thereof to the divine adjuncts. The Tarpana ceremony should be performed by repeating the abovesaid principal mantra after which the final oblation should be cast into the fire as laid down before (53). Then for the purpose of ushering in the disciple, as it were, and for bringing in auspicious omens by removing the evil ones, the preceptor should rehearse himself the mantra known as the Pratishisya mantra. Two hundred oblations should be cast into the fire with the principal mantra as previously directed. The rite of tarpana should be performed once with the eight astra or weapon mantras preceded by the principal one and followed by the term Svaha. The Dipana or the rite of lumination should be performed by uttering the mantra which runs as Om Hrum Hroun Hring Shivaya svaha, and the rite of tarpana with the mantra Om Houm Shivaya Svaha (54—56). Then having washed the pot or the vessel for cooking the sacrificial porridge with waters permeated with the essence of Shiva, and plastered the same over with the paste of sandal, a girdle of consecrated Kusha grass (both stem and leaf) with the astra and the armour mantra should be tied round the neck of the same for the proper preparation of the porridge (57—58). Then in the cushion placed with the armour mantra over the semi-lunar-shaped mystic sacrificial diagram, the god Shiva should be worshipped with the flowers of sentiment or with flowers

simply in the vessel of porridge girdled round the neck with a piece of cloth. Subsequent to that the vessel should be placed over the oven situated at the right side of the preceptor and which would have its aperture facing the west, and which should be previously consecrated, the mantra of egoism mentally projected into the same. The two sides of the oven should be contemplated as made up of piety and impiety and over which the Atma mantra had been repeated. The vessel should be cleaned with the washings of clarified butter and the mantra of weapon should be repeated over the same. By repeating hundred times the Prasad mantra, the grains of shyama grass, etc., should be cast into the clarified butter previously purified with the mantra of weapon (59—62). Five handfuls of the above seeds should be thrown into the clarified butter in the case, where the initiation would be given to a single disciple only. In case where there would be more than a single disciple, a half handful of Shyama seed should be taken for each additional one. The above seeds should be protected or covered over, either with the mantra sacred to the fire god, or with the mantra of armour, and the porridge should be cooked in the flame of the sacrificial fire, by uttering the chief of the mantras which are sacred to the god Shiva. Subsequent to that, a ladleful of clarified butter should be melted in the low fire of the oven by uttering the Sanhita mantras followed by the term Svaha, and cast into the vessel of the sacrificial porridge. Then the vessel should be put over the stems of consecrated Kusha grass by repeating the weapon mantra, and the plaster of clay would be put over its body by uttering the pranava mantra Om, and by once reading aloud the Sanhita mantras, the disciple having cast oblations on the cushions of piety, etc., situated at the east of the mystic diagram around the receptacle for the sacrificial fire by uttering the Hrid mantra. The vessel would thus be cool on having received a cool plaster upon

its body. The Sampata offering should be given [illegible] a ladleful of clarified butter, and the [illegible] brought about by reading the Sanhita mantras [illegible] the word Voushat; and the porridge should be taken [illegible] vessel. The ceremony of Amritikaran (act of transforming the porridge into ambrosia) should be performed by [illegible] ing the Dhenu mudra) and the porridge should be made [illegible] by placing the vessel on the sacrificial sand [illegible]. The porridge should be divided into three parts, one for the disciples, one for the fire god, and one for the [illegible] and which should be dedicated to them by uttering the [illegible] mantra followed by the word namas (obeisance). The water for rinsing the mouth should be offered by repeating the same mantra, and the final oblation should be cast into the sacrificial fire on having made hundred offerings of clarified butter unto the same, by uttering the mantra enjoined to be repeated on the occasion. Mystic diagrams, sacred to the Rudras and the Matrikas, should be laid down to the east of or amidst the sacrificial pitchers sacred to the god Shambhu, and offerings should be mentally made unto them. The worshipper should make himself one with the god Shiva in the pitcher sacred to that divinity, and consider himself as the omniscient being who is the top and crown of things and the presiding deity of the sacrifice then closed and performed. He should deem himself identical with the god Shankar, and walk out of the sacrificial shed, full of that divine egoistic notion. Then he should cause the disciples to be seated on the cushion spread out over the stems of Kusha grass previously consecreated with the pranava mantra, and placed over the mystic diagram by uttering the weapon mantra. The disciple should put on a pair of clean white clothes. His holy thread should be clean and white, and he should face the north, if the initiation were for the purpose of attaining salvation; while he should turn his face towards the east, if his object were to obtain pleasure and enjoy-

ment only. The preceptor should make the disciple sit erect on the cushion, and vein him affectionately from foot to the tuft of hair on his crown, while the latter should turn his face towards the east, in the case where the initation would be for the attainment of any *earthly good, the order of looking* at the different parts of the body of the disciple being in the inverse order, that is from tuft of hair on the crown downwards, in the event of the initiation being made for salvation of the disciple. The eyes of the preceptor would look entranced and widened with the teaming beams of affection and the divine essence of Shiva while looking at the disciple, who should be bathed in water consecrated with the weapon mantra, the rite of his ablution in water consecrated with the mantras peculiar to the mantrasnan described before, having been duly performed before that. Then the disciple should perform the rite of ablution with the consecrated ashes, for warding off all sorts of evils that might befal him in the course of the sacrifice, and for destroying all sorts of impieties and imperfections by practising the yoga known as the yoga of annihilating the illusion and apparently created universe, and the duly consecrated ashes should be gently rubbed over his body (71—79). Subsequent to that the disciple should be again sprinkled over with water consecrated with the weapon mantra, and for the perpose of Sakalikaran, should be touched with the end of a Kusha grass in the part of his body above the umbilicus by repeating the weapon mantra, the rite being kown as the rite of Marjan or cleansing (80). Similarly the part of his body below the navel should be thrice touched with the end of the consecrated Kusha grass for the purpose of performing the rite of Aghamarsana (expiation of sin); the bonds of his physical body should thus be broken through by means of the above two ceremonies performed by uttering the mantra of the arrow (81). The preceptor should then locate in the body of his disciple previously

worshipped with flowers, the god Shiva together with his divine cushion and attendants, by fixing his eyes upon those of his disciple, and by driving through the above organs into the soul of the latter the divine essence with which his own self had been made permeated with. The preceptor should utter the Netra (eyes) and the Hrid mantra while thus projecting the god light of his own soul into the inner-being of his disciple, and make him seated on a cushion on the right hand side of the phalic emblem, clad in a white garment duly consecrated with the mantra, after having made him reverentially walk round the image of the above-said emblem of creation. The cushion should be covered over with a piece of white cloth and the preceptor should drive his own soul into the lotus of the disciple's heart with all the energy of his own psychic nature, and by exhibiting the mudra of destruction (Sanhar mudra) and by repeating the mantra of the image. Having prevented the possibility of its escaping from the purified body of the disciple facing the east, the preceptor should perform the nyasa, and worship the god Shiva in his head by repeating over the same the principal mantra of the god (82—85). The hand of the disciple should be converted into a hand sacred to, and permeated with, the essence of Shiva by telling the Shiva mantra, such a hand being known to translate a votary to the region hallowed by the feet of the god, and to supply him with the only means of worshipping him in this existence. Then the worshipper or the disciple should cast flowers upon the body of the phalic emblem, sing hymns while thus offering flowers and invoking his divine presence with the mantras, after having removed all the impediments which stand in the way of worship. The preceptor should make obeisance to the Brahmins present on the spot and to the sacrificial jar (Bardhini) and the pitcher, and cause the disciple to be seated near the sacrificial fire facing the north. and on his own righthand side, and meditate upon the

occult nerve Susumna emerging out of the body of the disciple and entering into that of his own. The preceptor should place the consecrated Kusha grass into the right-hand of his disciple, the one end of which should touch his own knee-joint, the other end resting on the body of the phalic emblem. Then he should enter into the heart of the disciple by letting out the breath wind while repeating the mantra sacred to Shiva, and come back into his own heart by practising the Puraka (taking in of the breath wind) form of Kumbhaka. Having thus established a communion between the god, the disciple and himself, the preceptor with the Hrid mantra should cast three oblations into the fire permeated with the essence of Shiva, for ensuring the presence of the god, and make another hundred offerings unto the same for making the hand of the disciple permanently permeated with the essence of Shiva. The disciple thus initiated becomes competent to worsip the god Shiva (86—93).

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CHAPTER LXXXII.

THE GOD said:—O thou six-faced one hear me describe the process of performing the rite of spiritual initiation known as the Sanskardiksha (the rite of purifying initiation) The god Shiva situated both in the heart and in the sacrificial fire should be invoked, and the union of the two divine manifestations respectively located in the two abovesaid different places should be brought about, and the gods thus united should be propitiated with tarpana performed by uttering the Hrid and the Atma mantra. Five

oblations should be cast into the fire for invoking the presence of the god, and the new-born babe of fire should be touched with a flower consecrated with the mantra of weapon, the stary effulgent point of consciousness having been mentally located therein (1—3). Having located the mantra Hum in the fire by practising the Rechaka form of Kumbhaka, the preceptor should draw it forth by means of the Sanharini mudra and merge the same in his own heart by taking in the breath wind with a Puraka form of Kumbhaka. Then the abovesaid essence of fire should be cast into the organ of generation, as it were, of the goddess Bagishvari by letting out the breath wind full of the energy of the Hrid mantra and by exhibiting the mudra known as the Udbhaba mudra (4—5). In the smokeless sacrificial fire fully ablaze, the oblation should be offered with the mantra which runs as "Om Hum Hum obeisance to the soul," for the fulfilment of the object for which the Homa ceremony had been undertaken. A Homa ceremony performed in a dull fire emitting smoke, fails to bring in any success (6). A pleasing fire that rises circling upwards and emits a sweet smell, is to be preferred in performing the Home ceremony, as well as the fire which touches the grouud and sends out sparks in contrary directions. The sacrificial fire should be so lighted as to possess the above characteristics, and the iniquities of the disciple should be destroyed by performing the Homa therein, which is known as the sin-eating Homa; or in the alternative the failings of the disciples might be burnt with the energy of the mantra sacred to the god Shiva (7—8). Hundred oblations by uttering the five principal mantra of the god, and an oblation with the same mantra followed by the term Vousat, should be cast into the fire for depriving the disciple of the attributes of the twice-born caste, and for purifying and making him permeated, as it were, with the divine essence of Shiva, and by the way of performing unto him the rites of

though competent and entitled to perform the Homa ceremony unto the fire god and to receive the knowledge inculcated by the Agamas.*

CHAPTER LXXXIII.

THE GOD said :—Now I shall describe to you the process of illumining, as it were, the principal mantra to be used in the course of the spiritual initiation, which has for its object the entire cessation of the recurring cycles of future existence, and the unfettering of the shackles of the flesh. The above ceremony of lumination should be performed with the rites of Tadan, etc. The rite of lumination should be performed unto each of the above principal mantras by offering one or three oblations in the fire for each of them, the mantra being "Om, Hrun, Houm, Hrum Fut." The Nyasa rite should be performed as follows "Om, Hroun, Houm, Hrun Fut" at the heart, and so on at the head, and the mouth respectively. In all sacrificial ceremonies undertaken with a view to injure the enemies of the performer, the rite of lumination should be done unto each of the component parts of the abovesaid principal mantra, while in the ceremonies intended to bring peace and prosperity, the above rite should be performed by appending the mantra Vasat to the principal one. The

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* The Agamas commonly known as the Tantras are so-called because they came out of the mouth of the god Shiva, heard by his goddess Girija (the daughter of the mountain), and were approved of by the god Vasudeva.

आगतं शिववक्त्रेभ्यो गतञ्च गिरिजा श्रुतौ :

मतञ्च वासुदेवस्य तस्मादागमसुच्यते ।

preceptor should offer oblations, in all the instances to all the roads leading to salvation or the desired end; and worship the disciple seated on the mystic cushion on his left. Then he should contemplate a string of thread as the occult soul-nerve Susumna, and tie up the tuft of hair on the crown of the disciple with the one end thereof, the other end being let fall so as to reach down to his toe. In the case where the disciple asks for salvation, the thread should be tied round a part of his body by exhibiting the Sanhar mudra (1—7). The thread should be tied round a part of the right side of the disciple, if male, and round a part on the left, if female; the goddess Shakti having been previously worshipped on his or her head, as the case may be (8). Then having taken hold of the thread by exhibiting the Mudra known as the Sanhar Mudra, the same should be placed on the head of the disciple. The Nadi or the occult nerve of pure consciousness should be taken out by uttering the principal Mantra, and projected into the thread by repeating the mantra known as the Hrid (9). The same should be covered over with the energy of the Rudra Mantra, and thrice the oblations should be offered for invoking the presence of the soul-god by repeating the Hrid Mantra, and thrice unto the goddess Shakti (10). Om Ham obeisance to the road of sound, Om Ham obeisance to the road of Vavana, Om Ham obeisance to the road of Kala, and Om Ham obeisance to the road of Sodhya. The above ways to the desired end should be located in the thread above described with water consecrated with the Mantra of weapon; and the disciple should be bathed in the same. The preceptor should gently beat against the heart of the disciple with a flower, and enter into the body of the latter by means of his psychic force, while practising the Rechaka form of the Kumbhaka by letting out the breath wind; and cut in two with the Mantra of weapon the string of psychic energy flowing from his own soul into that of his disciple, and

upon the Pratistha Kala (the lordly attribute of the godhead), filled in with the six worlds, the six attributes of the god, the twenty beatific glories, the four qualities, the three mantras and the only object born of the essence of the god Hari, after having performed the rite of Tadana in the phase of beatitude designated as the Sukla. Then having placed the same at the navi sutra (the occult nerve ganglion about the umbilicus) the preceptor should offer three oblations for ensuring the location of the same therein. Subsequent to that, he should locate in the Kala or the principle of non-action, the mantra Hrim, together with the winds pervading the occult nerves, and the sense-organs (both intellectual and operative) and the principles presiding over the workings of each of them, conjointly with each of the five objects of sense-perception, and the first cause contained in the Bramhanda-mantra, together with the Samvaras. The rite of Tadana (beating out) should be performed at the outset, in the remaining principles of beatitude other than those above enumerated, which should be located and worshipped in the thread, the usual oblations for ensuring their countinuance therein, having been duly offered in the sacrificial fire (20—30). Thus having abstracted the Kalas or the principles of beatitude, the preceptor should lay them down in the thread above described. The act of locating them should be accompanied by the perfomance of the sacrifice, called the sacrifice with vows and penances, where the form of initation falls under the category called the Sabija. Other rites, over and above those already described, should be undertaken with a view to keep intact the corporeal body of the disciple, until the mantra would take fruit and produce the wished for beatitudes. (31—32). The mantra which is the epithet of the occult soul-light, should be meditated upon in the principles of beatific knowledge (Kalas) described above, the rites of tarpana (*Lit.*,—propitiation) and lumination ving been performed with the same, and the oblations

having been offered with the Atma-mantra, three times three.

"Om Ham oblation with obeisance to the noose of the phase of beatitude beyond that of absolute bliss." The rite of Tarpana (propitiation) should be performed with the preceding mantra, "Om, Ham, Ham, Ham, Fut, Oblation with obeisance to the noose (meaning the above said thread) of beatitude beyond that of pure bliss," the rite of lumination (Deepana) having been performed with the above mantra, for considering the beatitudes as pervading the five occult nerve ganglia, through which they become respectively patent and perceptible (33—34). To that end, the thread should be smeared with clarified butter coloured with saffron, and the god Shiva with his attendants should be worshipped therein, with the "Vala" mantra followed by the mantra "Hun Fut," by piercing through the occult nerve ganglia in due succession. The preceptor should concentrate his vital energy on his own heart, and only confine his life-energy to that part of his body while taking hold of, and tying the thread by, uttering the following mantra. "Houm, Ham, Hun, Fut," I take hold of the Shyantatitakala (phase of beatific knowledge beyond that of pure bliss) and tie up the same round my body. The above mantra should be repeated while accepting, taking hold of, and tying the above thread, which stands, as it were, for the bonds of the world (36). The seated preceptor should place the above thread on the shoulder of the disciple (if male) for completing the rite, and hundred times offer the "Homa" oblation with the principal mantra for expiating all sins of the disciple. The Homa ceremony should be performed in a covered saucer, in the case where the disciple is of the male-sex, and on an overturned saucer in the case of a female disciple (37—38). The thread should be covered over with the essence of the Hrid mantra, and worshipped with the same, on having been made pure by worshipping the

god Shiva and his attendants, and by offering the Sampata oblations spoken of before. Then the thread should be placed beneath the sacrificial pitcher; and the mantra of protection from harms should be read out to the same. Flowers should be given in the hands of the disciple, and the sacrificial pitchers should be worshipped, after which the preceptor would walk out of the sacrificial temple, after having caused the disciples to be seated on the three mystic diagrams, previously described on the hallowed ground. The disciple should sit facing the northern quarter of the firmament, if the initiation were for the object of enjoying an immunity from the recurring cycles of existence; while they should turn their faces towards the east, if the initiation were made for enjoyment of comforts only, both in this life and hereafter (39—42). At the outset, the preceptor should perform the ceremony of the Chullak Homa with three oblations of the composition, known as the Panchagavya, and after that with three or eight mouthfuls of the sacrificial porridge, uncontaminated by the touch of the teeth, the same having been made permeated with the essence of the Atma mantra repeated over them. Such oblations should be covered over with Palasha and Pippal leaves respectively, according as the ceremony would be performed for attaining salvation or for obtaining comforts. The Samvojan oblations, (oblations of repast) should be offered, by repeating the Hrid mantra; and the preceptor should rinse his mouth with water consecrated with the same mantra. The sticks or stems of sacrificial trees should be given with the Hrid mantras, for serving the purpose, as it were, of tooth-brushes, and hundred and eight times the principal mantra should be told, for making up and atoning for any defect or deficiency of procedure in performing the sacrifice. Then the merit of performing the above rites should be assigned to the presiding deity of the sacrificial sand-cushion, whom the preceptor should subsequently bid adieu, and go on with the worship of the god

Chandeshvar, and worship the sacrificial porridge over the consecrated fire, after having removed the flowers, etc., with which the god Chanda had been worshipped (43—47). After that, the preceptor should worship the Lokapalas and the sacrificial pitchers, and only take leave of them, and then bid adieu to the god Gana and the fire-god, in the event of their having been retained on the periphery of the outer mystic circle of the sacrifice. Then oblations in small quantities should be given to the Lokapalas, on the periphery of the above circle; and the preceptor bathed in the consecrated water or with hallowed ashes, should then enter the temple of sacrifice, and cause the disciples, if house-holders, to be laid down on a mattress of Kusa grass, with their heads turned towards the north; while those who would be monks, should lie down on a bed of ashes, with their heads turned towards the south. Then the preceptor should bathe the disciples, who had tied up the tufts of hair on their crowus in knots, with the astra and the seven Manavak mantras, and walk out of the temple subsequent thereto.

"Om Hili, Hili, Swaha (oblation with obeisance) to the mace-wielding-god." The preceptor should eat the sacrificial porridge, containing the composition known as the Panchagavya, and then having cleansed his teeth and rinsed his mouth with water, lie down on the bed over which the Pavaman-mantra had been previously repeated, and meditate upon the rites performed in connection with the sacrifice. This is the rule which should be adapted in the Adhivasa, preliminary to the ceremony of spiritual initiation (48—53).

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CHAPTER LXXXIV.

THE GOD said:—Then early in the morning, the preceptor should bathe and perform his daily rites of prayer and worship. Dreams of curd, ginger, meat, and wine, in the night preceding the day of ceremony, should be held as the most auspicious ones, while dreams of riding on elephants or horses, or the dream of a piece of white cloth by the preceptor, should also be looked upon as harbingers of good. The preceptor dreaming in sleep by as if he is bathing or anointing his body with oil, should be regarded as auguring evil, which should be remedied with a Homa ceremony, performed with the Aghora-mantra (1—2). The preceptor should enter the sacrificial shed, after having finished his two daily rites of sandhya worship, which he should perform according to the rules of incidental (Naimittika) sacrificial ceremonies. He should rinse his mouth with water, purify his own soul and the part of his forearm, known as the Shivahasta, locate in his inner being the presiding deities of the different angular points of the sky, such as Indra etc., and worship them in the sacrificial pitcher turn and turn about. The God Shiva should be worshipped both on the mystic diagram, and on the sacrificial sand-cushion, and the fire-god should be worshipped with oblations; and the rite of mantra tarpana should be performed until the final oblation would be offered. The inauspiciousness of the two latter sorts of dreams, should be removed and atoned for by casting hundred and eight oblations of clarified butter into the fire, accompanied by the mantra of weapon preceded by the mantra Hum. The preceptor should then perform the rite of luminating the mantra, and offer oblations (Antarvali or oblations presented on the interveining space) on the sacrificial ground, comprised between the sacrificial

pitchers and the sand-cushion, for lighting the hallowed fire upon. Subsequent to that he should ask the permission of the god to usher in the disciple, and then walk out of the temple. All the rites and ceremonies described under the Samaya Diksha, should be performed; the mystic diagram should be laid down on the ground as thereunder averred. The oblations of clarified butter, known as the Sampata (oblations which are supposed to lay down the foundation of the Homa), should be cast into the fire with the end of the consecrated Kusha grass which should be looked upon as the umbilical chord of the latter. The preceptor should thrice offer oblations in to the fire, by uttering the principal mantra for ensuring the safe location of the above; prototype of the umbilicus during the continuance of the sacrifice, and take in hand, the thread known as the Pasha-sutra, after having worshipped the god Shiva, invoked and located in the sacrificial pitcher (3—9). Then the above Pasha-sutra should be tied round and hung down from the tuft of hair on the crown of the disciple, who would remain standing on the right hand side of the preceptor, so as to reach down to the toe of the former. In the case where the disciple would be initiated with the sole object of working out his own salvation, the thread should be tied, by viewing it while rehearsing mentally the Chidmantra; its entire length having been contemplated as full of the essence of all the knowable Bhuvanas or the worlds of perception, the principle of non-action (Nibriti) having been located therein. The preceptor should mentally recite hundred and eight times, the names of the gods :Kapala, Aja, Buddha, Bajradeha Pramardan, Bivuti, Abyaya, Shasta, Pinaki, the lord of heaven Agni, Rudra, Hutashi, Pingala, Khadaka, Hara, Jvalana Dahyana, Babhru, Bhasmantaka, Kshapantaka, Yamya, Mrityuhara, Dhata, Vidhata, Karjaranjaka, Kala, Dharma, Adharma, Sanyukta, Viyogaka, Nairita, Marana, Hanta, Kruradristi, Bhayanaka, Urdhanshakha, Birupaksa, Dhumra, Lohita-

as having been located in the above principle of non-action. The absolute dissolution of the universe, which means the disintegration of the universal nature, together with the sensations of pleasure and pain, which are the outcome of intellection, and the god Bramha who is the first cause, and to whose waking state is due the continuance of the universe, should also be located in the principle of non-action mentioned above, which should be coupled with the Mantra particularly sacred to it, and running as "Om Ham Hum Ham Hum Fut to the thread which stands for the beatitude of non-action." Then the preceptor should draw it forth by practising the Puraka form of Kumbhaka, and by exhibiting the Ankushamudra, the mantra which would be repeated on the occasion being "Om Ham obeisance to the Nivritti Kala Pasha." Then he should carry up the same through the occult nerve-ganglia situate at the lower part of his body, by exhibiting the Samharmudra and repeating the Mantra which runs as "Om Hum Ham Hrum Hum Fut to the Nivrittikalapasha" (thread of the beatitude of non-action). Then the same should be projected into the receptacle for the sacrificial fire, by exhibiting the Mudra known as the Udbhavamudra, and also by repeating the abovesaid Mantra. The Nivrittikala thus located in the fire-hole, should be worshipped with the above Mantra, and therein the oblation should be cast unto the same, with a view to ensure its continuance. The Tarpana should be performed by offering three oblations. The god Brahma should be invoked with the Mantra "Om Ham obeisance to the god Brahma;" and the following prayer should be read aloud "Oh Brahman! I initiate this disciple in this world over which you hold sway. May he attain salvation. Dost thou be propitious, Oh lord!" The god of fate should be thus spoken to, after which the preceptor should invoke the goddess Vagishvari with the Hrid-Mantra, who is the deity of protection and makes herself manifest in the forms of

knowledge, volition and action, and who possesses the six divine attributes, and is the sole cause of the universe. The goddess should be worshipped in the following way. The principal Mantras which are preceded by the Hrid-Mantras and coupled with the Hum Fut Mantra in the end, and which had been previously stirred up in the womb of the goddess Vagishvari, should be psychically projected into the heart of the disciple. The preceptor, well-versed in the procedure of these sacrifices, should then penetrate into his innerself by one stroke of his soul-energy, unite the effulgent point of consciousness of the latter located in the beatitude of non-action, with the other beatific principles (Kalas), and divide the same with the principal Mantra "Om Ham Hum Has Hum Fut," and also by repeating the Mantra which runs as "Om Ham Svaha, and by exhibiting the Samharmudra after having practised a Purak form of the Kumbhaka. (27—40). Then he should draw it out by repeating the Atma-Mantra ("Om Hum Hum Hum obeisance to the soul) and merge the same in his own pure consciousness. Then he should bring about an union of his own soul and the god and the goddess. Then he should rouse up the same, practise the Rechaka form of Kumbhaka, and carry up the stream of his pure consciousness, through the occult nerve-ganglia respectively sacred to the god Bramha, etc., up to the cavity of the brain sacred to the god Shiva. He should locate the same, in its upward course, in all the principles which give rise to the different existences, such as the serpent, the Aves, the mammal etc., contained in his inner-being which is the Microcosm of the Universe, and finally merge the same in the womb of the fire goddess Vagishvari, by exhibiting the Udbhavamudra from the left. The location of the soul in the principles, spoken of in the preceding line, should be made by the preceptor, with a view to perform the rite of Garbhadhan to the newly-born soul-child in the disciple, so as to forestall the process of evolution, or

so that he might not be under the need of going through the necessary cycles of existence, before he could enter the door of salvation. The stream of soul-energy thus evoked, should be worshipped with the Mantra "Om Ham Ham Ham obeisance to the soul; and five times the rite of Tarpana should be performed unto it with the same Mantra. In all other principles of birth, the psychic body of the disciple should be purified. The rite of Punsavan should not be performed in the present instance, as the psychic body is not characterised by any distinctive mark of sex. The rite of purification of the body of the soul-child in its successive births in the different wombs of existences, such as the non-human and the divine, etc., in its gradual progress towards salvation, should be made with the Siras-Mantra; and likewise the preceptor should perform unto him, the rite of postnatal ceremony in those of its psychical re-births, with the same Mantra as the above. The preceptor should contemplate the mantra sacred to the god Shiva, and also the respective regions occupied by the material garbs of the soul-child, in its successive re-births described above. Its objects of sense perception should be meditated upon by repeating the Mantra of armour, and its senses by repeating the Mantra of weapon; while its appearances, false knowledge, sins, and cessations of beings, should be contemplated by uttering the Mantra which is sacred to the soul and known as the Atma-Mantra (41—47). The ears should be made pure with the essence of the Shiva Mantra, and the purification of the component principles should be made by repeating the Hrid-Mantra. Five oblations should be offered five times in succession, in the course of Garbhadhan and other rites described above; and the extinction of the sinful acts of the disciple should be made with the essence of the Mantra of Maya (illusion). Similarly the chain of hankerings and propensities, which binds him to his successive mundane existences, should be broken with the essence of a similarly

repeated Māya Mantra. Hundred times the oblation should be offered in honour of the goddess of release, and subsequently the fetters that bind him to that particular existence, should be caused to fall off, by permanently damming up the current of his impieties. Five times five, the oblations should be cast into the sacrificial fire, accompanied by the Mantra of Weapon, ending with the Mantra Svaha thereto appended. Seven oblations should be offered to the bonds of life, such as illusion, etc., by repeating the Mantra of Weapon, which should be severed with the sword of knowledge, as an ordinary string of thread is cut in two, with a steel knife, by repeating the Mantra which runs as "Om Hum Hun Fut to the beatitude of salvation." With his both hands the preceptor should unloose the thread, tied round the body of the disciple. He should repeat the Shara Mantra, while thus untying the thread, lay it down in a circle in the sacrificial laddle, full of clarified butter. The thread should be imagined as burnt and reduced to ashes, by repeating the Astra, on the former, and the Kabalastra Mantra on the latter occasion (48—52). Five oblations should be cast into the fire for guarding against recrudescence of the evils of life. The Pryaschitta (the rite of expiation of sin committed through undue performance of the sacrifice) should be performed, and eight oblations should be cast into the fire subsequent thereto by repeating the Mantra which runs as "Om Has to the weapon (Astra) Hum Fut." Then the god of fate should be invoked, and worshipped, and the rite of Tarpana should be done in his honour (53).

Then the sovereignity of the god Bramha, should be returned to him by offering three oblations as follows:—"Om Ham, O Bramhan, whom sound and touch cannot describe or perceive, take these oblations. I offer them to you." The preceptor should inform him the mandate of the god Shiva to the following effect:—"O Brahman! this disciple though formerly possessed of a material body and tormented by its

cravings and desires in common with all other animals, have burnt down all his sins and impieties. Bind him not again with the cycles of necessary existence, though he still lives in a region of which you are the supreme God. Then the preceptor should bid farewell to the above god, gradually fill in the right occult nerve below his spinal chord, by restraining his breath-wind in Kumbhaka, exhibit the Samhar Mudra, and unite his own soul with the Universal One which would thereby look like the disk of the full moon in the beginning of an eclipse.

The preceptor should locate the same in the thread by practising the Rechaka form of Kumbhaka, and worship the drops of ambrosial water contained in the vessel of offering, and place the same on the head of the disciple. Then the god and the goddess should be bid adieu, and the final oblation should be offered, by uttering the Shara Mantra with the term Vousat appended thereto. Thus the beatific principle of non-action, (Nivritti Kala) should be purified in the form of spiritual initiation, made with the object of merging the disciple in the Supreme being. (54—58)

CHAPTER LXXXV.

THE union of the two classes of the fundamental principles of the universe, both pure and impure (limited and absolute), should be brought about by repeating the Mantra "Om Hām Hrum Ham. In the beatific quality or state known as the Pratistha, the preceptor should contemplate as merged the following principles and divinities, viz., the essential virtues of water, light, and sky, the five proper sensibles of

touch, taste, etc., the senses, the principle of cognition, the essential virtues (such as the Satva, Raja and Tama), and the egoistic knowledge (which make up the twenty-four out of the twenty-five fundamental principles of the universe, known as the twenty-five Mahatanmatrabhutas) together with the Purusha or the subjective reality. The preceptor should imagine as merged in the above said Kala, the letters of the alphabet beginning with 'Kha' and ending with 'Ya,' the fifty six Bhuvanas, and the equal number of Rudras who domineer over the same (1—4). The names of the fifty-six Rudras are as follows :—(1) Amaresh, (2) Prabhaba, (3) Naimisha, (4) Puskara, (5) Padi, (6) Dandi, (7) Bhavabhuti, (8) Nakulesha, (9) Harish, Chandra, (10) Srishaila, (11) Anvisha, (12) Asratikesha, (13) Mahakala, (14) Madhyama, (15) Kedara, (16) Bhairava, (these forming the second group of the eight Rudras), (17) Gaya, (18) Kurukshetra, (19) Kala-nadi, (20) Vimala, (21) Attahasa, (22) Mahendra, (23) Bhima, (24) Vasuvapada, (25) Rudrakoti. (26) Raviyukta, (27) Mahavala, (28) Gokarna, (29) Bhadrakarna, (30) Svarnaksa, (31) Sthanu, (32) Ajesha, (33) Sarvagna, (34) Bhasvar, (35) Sudanantara, (35) Suvahu, (36) Martarupi, (37) Vishala, (38) Jatila, (39) Roudra, (40) Pingalaksha, (41) Kuladanstri, (42) Vidura (43) Ghora (44) Prajapatya, (45) Hutashana, (46) Kamrupi, (47) Kala, (48) Karna, (49) Bhayanaka, (50) Matanga, (51) Pingala, (52) Hara, (53) Dhatrisangaka, (54) Sankhukarna, (55) Vidhana, (56) Srikanta, (57) Chandrasekhara, these closing the list of the Rudras.

Now I shall describe the attributes or the glories of the god, who should be worshipped and invoked with epithets derived from each of them as follows :—"Oh thou all-pervading one ! Om, Oh thou, who knowest no shape or form ! Om, Oh thou all-conquering one ! Om, Oh thou eternal source of heat and motion ! Am, Oh thou, the infinite source of light ! Am, Oh thou the only subjective reality ! Om, Oh thou manifest in the fire ! Om, Oh thou the smokeless one. Om, Oh thou, the eternal

burning one, without ever being reduced to ashes or without losing anything by combustion! Om, Oh thou who knowest no beginning! Om, Oh thou One amongst multiplicity! Om, Oh thou Dhu, Dhu! Om, Oh thou who dost underlie this terrestrial globe! Om, Oh thou on whom rests the heavenly region of Bhuba! Om, Oh thou in whom the region of Sva has its abode! Oh thou who art the deathless one! Oh thou who dost come out of the universal dissolution! Oh thou the blissful one! Oh thou all! Oh thou the absolute soul! Oh thou the god of gods! Oh thou the Supreme deity! Oh thou lord of good will! Oh thou the supreme heat and light, the presiding deity of Yoga! Oh Muncha, who art the first cause, the all, and the all-pervading one! These are the thirty two attributes of godhead. The essence of the three Mantras of Vamadeva, Shiva, and Shikha, should be meditated upon as permeating the abovesaid Pratistha Kala, together with the two occult psychic nerves respectively known as the Gandhari and the Susumna, and the vital winds called the Samana and the Udana. With his psychic energy, the preceptor should make the abovesaid phase of beatitude, endowed with the sense-organs of taste and reproduction of the species. The fundamental substance, forming the real and underlying substratum of the phase, would be the sentiments only, while the attributes which would form therein the proper objects of sense-perception, would be the proper sensibles of sight, hearing, touch, and taste. The white sphere-shaped mandal would be the shape of the region of the beatific phase under discussion; and the lotus flower, with the attributes it signifies, would be its distinctive emblem (1—15). Dream should be known as the only state of consciousness in that phase; and the god Garudadhvaja, with the attributes of godhead he is the emblem of, should be looked upon as the only cause of all effects happening therein. Then the preceptor should meditate upon the thread as impregnated with the abovesaid Pratistha Kala (beatitude of prosperity), filled in

with all the Bhuvanas before described, and carry that into his own body by repeating the Mantra of the soul, and retain the same within himself, blended, as it were, with the stream of psychic energy flowing in his occult soul-nerve.

Subsequent to that, he should draw it forth from the occult nerve-ganglia, situate within the lower part of his body, by practising the Purak form of Kumbhaka, and by exhibiting the Mudra known as the Ankusha (mace) mudra, while mentally repeating the Mantra "Om Ham Khim Ham to the noose of the Pratistha Kala Om Fut Svaha." Then he should take the latter out of the occult soul-nerve, by exhibiting the Samhar Mudra; and retain the same in the lower part of his heart, by practising the Kumbhaka and by simultaneously repeating therewith, the Mantra Om Ham Hrun Hram Hrun to the Pratistha Kalapasha Hnu Fut. Then he should project the same into the sacrificial pitcher, by practising the Rechaka form of Kumbhaka, and by repeating the same Mantra. Thus having worshipped the same with the above Mantra, three oblations should be cast into the fire with the Mantra coupled with the term Svaha in the end, for ensuring the continuance of the Kala in the sacrificial pitcher. The god Vishnu should be subsequently invoked and worshipped; and the rite of Tarpana should be performed in his honour. The god should be prayed as follows:—"Oh Vishnu, who dost preside over the phase of beatitude about to be purified and made patent in the disciple. I shall initiate him in this thy kingdom. Be gracious, Oh lord! so that he may enter the door of salvation. Then as before, the god Vagishvar and the goddess Vagishvari should be invoked, worshipped, and propitiated with the rites of Tarpana; after which the preceptor should gently touch the heart of the disciple by repeating the Mantras "Om, Ham, Ham, Ham, Fut;" and enter into the same by repeating the abovesaid Mantra. The preceptor should sever the string of pure consciousness, located

in the abovesaid thread with the Mantra of weapon. Then he should draw it into his own heart, by repeating the Hrid-Mantra coupled with the term Svaha in the end; and lodge the same in his own soul, by repeating the Mantra of the soul, preceded by the Astra Mantra, and followed by the term namas; the Mantra thus formed, would read as "Om, Ham, Ham, Ham, obeisance to the soul (Atmanā namas). Then the union of the god and the goddess should be brought about; and the seed of soul should be cast into the womb of the goddess Vagishvari, by exhibiting the Udbhavamudra from the left; the Mantra being "Om, Ham, Ham, Ham, obeisance to the soul." The Hrid-Mantra should be repeated for endowing the soul-[illegible], as it were, with a distinct form and shape. The pos[illegible] ceremony of the above child, should be performed [illegible]ing the Siras-Mantra. Its possession should be [illegible]hed by repeating the Shikha-Mantra, its objects of enjoyment being offered with the essence of the Mantra of armour. The component principles of the new-born soul-child, should be purified by uttering the Hrid-Mantra; and the rite of Garbhadhana should be done unto him as before. Hundred oblations should be offered with the Mantra of Release, for unloosening, as it were, the bonds of the world. Thus having unfettered the disciple, the preceptor should cut the thread with a knife, over which the Kala-Mantras had been repeated; the Mantra of weapon having been repeated hundred times before that. The Kala-Mantra which should be repeated on the occasion, being "Om, Hrim;" the noose having been made permeated with the beatitude of Pratistha. Hun Fut. Then the noose or the thread, described above, should be gathered up in a knot, by repeating the Mantra of weapon as described in the preceding chapter, then placed in the cavity of the sacrificial laddle, full of clarified butter, and cast into the fire with an oblation. The Kalaštra Mantra should be read on the latter occasion, and five oblations should be

cast into the fire, for guarding against the fresh cropping up of the shoots of illusion. Then the ceremony of expiation of sin, should be performed with oblations cast eight times into the sacrificial fire, with the Astra-Mantra as "Om Has Hun Fut to the weapon." The God Hrishikesha should be invoked with the Hrid-Mantra. The god should be worshipped, and the rite of Tarpana should be done unto him. The sovereignty of the god Vishnu over the region in which the beatitude under discussion is located, and which had been borrowed by the preceptor at the outset of the sacrifice, should be returned to him. The Mantra which should be repeated on the occasion, being "Om Ham accept this dowry of sentiment, Oh lord." Then the Mandate of the god Shiva should be read over to the god which is to the following effect. "Oh lord, the initiated disciple, though possessed of a material body, and formerly subject to the ills of life, in common with the lower animals have reduced his former iniquities to ashes. Bind him not to the chain of re-birth. Then the preceptor should bid farewell to the god Vishnu by exhibiting the samharmudra, and unite his own soul with the universal One, which would look like the disk of the moon in the middle part of a lunar eclipse, and merge the same in the thread, representing the bond of the world. Then the god and the goddess should be taken leave of, and the sacrificial fire-god should be worshipped with flowers, etc., and the final oblation should be cast into the fire. Thus the beatific phase known as the Pratistha should be purified (16—31).

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bid them adieu after worship. The preceptor should take the principle of knowledge out of his own soul, and locate the same in the thread or noose standing for the bond of existence. Then he should concentrate his whole self on the soul-point in the head of the disciple, and bid farewell to the god and his goddess. The final or the oblation closing the sacrifice, should be cast into the sacrificial fire, and the rite of making up any deficiency in performing the same, should be undertaken as directed before. Thus the phase or the principle of beatific knowledge (Vidya Kala) should be purified. (15—21.)

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CHAPTER LXXXVII.

THE God said:—Now the principle of beatific knowledge should be duly united with the beatific principle of absolute peace. The preceptor should meditate upon the two fundamental principles of the universe, together with the gods Bhaveshvar and Sadashiva as located therein. He should contemplate the two letters 'Ha' and 'Ksha,' and the Rudras known as the Samana Rudras, together with the regions (Bhuvanas) they preside over, as merged in the abovesaid beatitude of absolute peace. Oh Brahman, I shall enumerate the names of the abovementioned Rudras which are as follows:—Pravhaba, Samaya, Kshudra, Vimala, Shiva, Ghana, Ghana, Niranjanakar, Sashiva, the two Diptikaris, Tridesheshvar, Tridesha, Kala, Sukshma, and Amvujashvar. The twelve padas, or the terms of epithet with which the Rudras are to be invoked, and which the abovesaid beatific principle should be contemplated as stuffed

with, are as follows:—Obeisance to the (eternal one) pervading the infinite expanse of ether. Obeisance to (the supreme being), who is manifest in the shape of the heaven. Obeisance to the all-pervading Shiva (the blissful one). Obeisance to the infinite one who knows no lord or master, and who is independent of any hold or receptacle. Obeisance to the one, who is changeless eternal truth. Obeisance to the infinite, changeless being, who is the theme of contemplation in all forms of yoga meditation. Obeisance to the eternal Yogi, who lives on contemplation of his votaries. These are the twelve phrases of invocation. Similarly the preceptor should meditate upon the absolute subjective personality of the universe in the abovesaid phase, together with the two Upukar-Mantras and the two occult nerves known as the Alamvusha and Ayusha, and the two supplementary vital winds, known as the Krikara and the Kurma. The sense of touch, and the sense organ of hand should be looked upon as the ouly two sorts of sense-perception, which characterise the beatific principle under discussion. The attributes of touch and sound are the only attributes which mark the contents of the beatitude of absolute peace; and the only cause to which it owes its origin, and from which it has emanated, should be held as coming out direct of the god Shiva, who is the lord of the universe. The fourth state of consciousness, or the purely psychic state which lies beyond the states of waking, dreaming, and sleeping, which the human consciousness is made of, should be regarded as the state of consciousness which prevails in, and characterises the inmates of, the beatific principle of pure and absolute peace. The preceptor should psychically project into the same all the different Bhuvanas. (1—7.) The preceptor should enter into the beatitude of peace and stir up therein the new-born soul-life and take that out through the psychic string merged in the abovesaid Shanti Kala and carry the same into his own soul. After that he should

project the same into the receptacle for sacrificial fire (1—8). The god Isha should be prayed as follows:—"Oh Isha, thou art the presiding deity of the beatitude, about to be evoked in disciple to be initiated. In him I evoke the abovesaid beatitude with a view to open the path of his salvation. Dost thou take mercy on him, Oh God!" The god and the goddess should be invoked, and the new-born soul-life should be stirred up in the heart of the disciple, and the preceptor should draw out and merge the same in his own soul; by contemplating it as permeated with the essence of the universal father and imaginarily cast the same into the womb of the goddess, by exhibiting the Udbhavamudra and by repeating the principal Mantra of the god preceded by the Hrid-Mantra.

The Hrid-Mantra should be repeated for endowing the beatitude under discussion with a corporeal frame as it were. The Mantra, known as the Panchashira-Mantra should be read for bringing the same into being. Its safe continuance should be ensured by uttering the Shikha-Mantra. The Mantra of Armour should be read aloud for providing it with enjoyments, and for its final rest the Mantra of Weapon should be read aloud. The streams of vital currents in its body, should be purified with the essence of the Hrid-Mantra, and the rites of Garbhadhana, etc., should be done unto it, as previously described. The noose of thread round the body of the disciple, should be untied by repeating the Mantra of Armour, and five times the oblation should be cast into the fire with the Astra-Mantra, for annihilating the seed of impiety. The noose thus untied, should be severed with a knife, over which the Astra-Mantra had been seven times repeated. The Astra-Mantra being "Om Houm to the beatitude of absolute peace." The chord should be gathered up in a knot, put into the sacrificial ladle with clarified butter, and cast as an oblation into the sacrificial fire with the Kalastra-Mantra. Five times the Homa ceremony

CHAPTER LXXXVIII.

THE GOD said :—In his own soul the preceptor should blend the beatific principle called the Shantyatita Kala, with its sister principle known as the beatitude of absolute peace, the tattvas or the fundamental principles should be duly merged in the united beatitude as laid down before. The union should be brought about by repeating the Mantra which runs as "Om Hnu, Kshoum, Houm, Ham." In the said principle, should be merged the energies of the god Shiva and his goddess, the two fundamental principles of the universe, and the eight Siddhis which are known as the Dipaka, Ruchika, Mochaka, Urdhagami, Vyomarupa, Anatha, Anashrita and Omkararupada. The Mantra sacred to the Ishana manifestation of Rudra, the sixteen letters beginning with the vowel 'A' and ending with the 'Visarga,' and the two occult nerves, Kuha and Shankhini, together with the two supplementary vital winds, known as Devadatta and Dhananjaya, should likewise be looked upon as pervading the same. The proper sensibles of touch and hearing are the only proper sensibles, which obtain in the region of beatitude named above. The universal ether with its attribute of sound, is the predominating element of the beatific phase under discussion, and the state of consciousness which distinguishes the same should be known as the state which is beyond the Turya state (the state of consciousness unaffected by waking, sleeping or dreaming); and the god Sadashiva should be known as the sole cause working in the abovesaid phase. Thus the collection of the beatific principles should be meditated upon, and the rite of Tadana, etc., should be performed. The preceptor should perform a similar rite unto the noose of thread,

after having imaginarily divided the same into parts, with the principal Mantra followed by the Fut Mantra. He should penetrate into the inside of the noose, by repeating the above Mantra coupled with the term Namas (obeisance) in the end, and therein unloose the beatific principle under discussion, by repeating the same Mantra with the term Fut thereto appended (1—7). Then the beatitude, which should be made covered over with the essence of the Shikha, and the Hrid-Mantra followed by the term Svaha, should be psychically drawn out of the head of the above noose of thread, by exhibiting the Srinimudra; and the preceptor should project the same into the sacrificial fire-receptacle, by uttering the principal Mantra preceded by the Hrid-Mantra and coupled with the term Namas (obeisance) in the end, and by practising the Rechaka form of Kumbhaka. The Mudra known as the Udbhavamudra should be exhibited at the time of such projection; and the abovesaid beatific principle should be worshipped therein like the beatitude of non-action, the god Sadashiva having been previously worshipped and propitiated (8—10). The above god should be reverentially addressed as follows:—"I initiate this disciple, Oh lord, in the region of eternal time of which thou art the supreme lord. Be gracious, Oh lord, on the disciple who is a seeker of salvation." The god and the goddess should be invoked and worshipped as before. The rites of Tarpana and Sanniddhikaran should be done unto them; and the preceptor should stir up the psychic energy in the heart of the disciple, by gently beating against his breast, while repeating the Mantra which runs as "Om Ham Houm, Ham, Fut." Then he should penetrate into the heart of the disciple, and divide his psychic energy drawn forth into the noose of thread impregnated with the beatific principles, with the essence of the Mantra of weapon (Om Ham, Has, Hrun, Fut), and by exhibiting the greater Ankusha (Mace) Mudra. Subsequent to that, he

should attract and merge the same in his own soul; the Mantras which should be repeated both at the time of attraction and merging, being the Mantras "Om Ham, Ham Him Svaha to the soul," and "Om Ham, Ham, Him, obeisance to the soul" respectively (11—14). The union of the god (Vagishvara) and the goddess (Vagishvari) should be meditated upon; and the preceptor should project the above psychic principle in the womb of the goddess, as laid down before. The rites of Garbhadhana, etc., should be performed as before, and hundred times the principal Mantra, coupled with the Mantra of release, should be repeated, for the purpose of making the wordly bonds of the disciple to fall off. Five times five, the oblations should be cast into the fire with the Mantra of Armour, with a view to break through the bonds of life, and to annihilate the the latent energy of evil in the disciple. Seven times the Kala-Mantra; preceded by the Mantra of Weapon, should be repeated over the knife; and the noose of thread should be severed therewith. The Mantra which should be repeated on the occasion being "Om Ham to the noose of beatitude beyond that of the absolute peace (Shantyatita Kala) Has Hum Fut" (15—18). Then the preceptor should bid farewell to the severed noose, as before described, gather up the same in a knot, place it in the sacrificial ladle, full of clarified butter, and cast the same therewith into the fire by repeating the Kala and the Astra Mantra. Five oblations should be cast into the sacrificial fire, for arresting the recrudescence of the evils of life, that bind a soul to this miserable terrestrial existence; and eight oblations should be offered by way of making up and atoning for any defect or difficiency, that might have lurked in the performance of the sacrifice (19—20).

The god Sadashiva should be invoked and worshipped, as before directed. The rite of Tarpana should be done unto him, and his sovereignty over the region of beatitude into which the disciple had been initiated, should be returned

to that deity as follows:—"Om, Ham Sadashiva take this dowry of the principle of mind, symbolised in the mystic zero. Swaha!" The mandate of the god Shiva should be read out to him as follows:—"Bind not this disciple, O lord, again to the cycle of life, who being an animal in body, has yet consumed his animal propensities. Take mercy on him, O lord." The final oblation should be cast into the fire, by repeating the principal Mantra sacred to the god Shiva, and the preceptor should bid farewell to the same deity. After that the Guru or the preceptor should merge in his own soul, the pure and absolute soul, shining majestic like the autumn full moon just appeared on the border of horizon, and effulgent with the essence of Rudra, by exhibiting the Samharmudra; and subsequently project the same into the inner self of the disciple, by exhibiting the Mudra known as the Udbhava-Mudra. The preceptor should p lace the washings of the Argha offering on the head of the disciple, and devoutly pray for their pardon, and bid them adieu after addressing them as follows:—" Pardon me, O universal parents! for the trouble I have given you for the purpose of initiating this disciple. Depart in pleasure, O thou universal father, and O thou universal mother, to your own place" (21—26). The precetor should repeat the Shikha-Mantra over a steel knife, and cut therewith, to the length of four fingers, the tuft of hair on the crown of the disciple which is emblematic of knowledge. The Mantra which should be repeated on the occasion, is "Om Klin to the tuft of hair on the crown of the head (Shikayai) Hnu Fut, Om Has to the weapon (Astraya) Hun Fut." Then the cleft hairs abovedescribed, should be put into a crucible of cow-dung, which should be covered over with the same substance. The crucible should be put into the sacrificial ladle, full of clarified butter, and cast into the fire as an oblation, accompanied by the Mantra of Weapon followed by the Hnu Fut Mantra. Then the preceptor should wash the two sorts

of sacrificial ladle, known as the Sruk and the Sruva, rinse his mouth with water, and cause the disciple to be bathed. Subsequently, the Guru should stir up the soul, thus blended or united, by repeating the Mantra of weapon, disjoin and worship the same as previously laid down, and merge it in the petals of the lotus (solar plexus) of his own heart (27—30). The preceptor should remove the attributes of material existence in the disciple enveloping his soul-light, and by offering the final oblation in the following way :—The sacrificial ladle should be filled up with clarified butter, and the preceptor should hold the other sacrificial ladle known as the Sruk, with its cavity turned downward according to the rites of Nityakarma (daily rites of worship), and by exhibiting the Sankhasannibha-Mudra. He should expand his chest and hold up his head erect, as should be done at the time of uttering the Nada-Mantra,—Om,—with his sight immoveably fixed, his heart filled with the contemplation of the Supreme Being and hallowed by the presence of the eternal blissful one. Then he should draw out of his own heart, and that of the disciple and the tongues of the burning sacrificial fire, the occult soul-nerve-ganglia, and locate the same at the head of the sacrificial ladle. The soul-energy, manifest as a luminous point, should be meditated upon at that part of the ladle, and the seven following principles of sound should be united with the same in turn. The preceptor with his mouth a little open and his breath-wind restrained in the Puraka form of Kumbhaka, should first unite with the soul-point, the principle of life, and then the principle of absolute truth, after having repeated in succession the Mantras known as the Hrid, etc. The real nature or essence of the "Om," permeating the occult soul-nerve known as the Sushumna, is the third principle which should be united with the soul-point, situate at the head of the sacrificial ladle, whose reverberations would faintly and faintly die away in the seventh cause. The sound emitted by the psychic energy in its passage

towards the cavity of the brain, should be deemed as its Visvara, and is the fourth principle which should be united with the luminous soul-spark described above. The sound emitted by the universal life, and which cannot be measured by any standard of energy, is the principle of the sixth Visvara which should be blended with the above, the seventh principle of unison being that which lies beyond the region of Shakti (pure energy). The preceptor should then fill in his heart with his breath-wind restrained in a Puraka form of the Kumbhaka, by opening his mouth a little, and slowly and gradually project the principal Mantra (Houm) into the soul of the disciple as follows:—The letter 'Ha' should be projected into the lightning-stream of soul-energy which flows invisible through the six occult nerve-ganglia in man, and which is the moving principle of life. The letter 'U' should be projected into the part above the umbilicus of the disciple, so as to occupy a space measuring a span in length. The letter 'Ma,' which is emblematic of the essence of the god Rudra, should be projected into the part over the region of his heart so as to occupy a space of four fingers, the Mantra "Om" being projected into the region of the throat so as to fill up a space of eight fingers and the letter 'Ma' which is the symbol of the divine essence of Rudra into the penultimate region of the disciple, which would occupy a space of four fingers. The nasal phonetic sign (Vindu) should be projected into the occult nerve-ganglion of the disciple, between the eyebrows, and lastly the Mantra "Om" should be projected into the cavity of the brain (Bramba-randhra) which is supposed to be the seat of the soul, the Vindu and the "Om" being emblematic of the godhead and the essence of the god Sadashiva respectively (31—43). The preceptor should meditate upon the soul of the disciple, after having merged the same in the essence of the god Sadashiva, located in the supreme principle in the cavity

of the soul, and whom the thoughts cannot conceive and the mind is incapable of comprehending, and who is the abode of all eternal, universal truths. Then the preceptor should cast the oblation unto the god Shiva, located in the sacrificial fire, by repeating the Shiva Mantra coupled with the term Vousat in the end, with a view to make the Yoyanika steady as it were; and then cast into the fire, a ladleful of clarified butter described above, as the final oblation completing the sacrifice (44—46). Then the soul possessing the six godly attributes, should be taken out of the supreme being, duly meditated upon, and projected into the body of the disciple by repeating the following Mantra "Om Ham oblation to the soul for making it omniscient, Om Ham oblation to the soul for the purpose of making it all contentment. Om Ham oblation to the soul for making it cognisant of its originless existence. Om Ham oblation to the soul for the purpose of making it aware of its eternal aloofness. Om Ham oblation to the soul, so that it may not lose its power anywhere, and Om Ham oblation to the soul for making it irresistible everywhere" (46—48). The preceptor should sprinkle the drops of ambrosia from the Argha-offering, on the head of the disciple, with a view to alleviate and relieve the pain, caused by projecting such a violent and piercing soul-force into the disciple. He should make obeisance to the sacrificial pitcher, sacred to the god Shiva, and situate in the sacrificial shed on the righthand side of that deity; and place on his righthand side the disciple, with the peace of soul beaming in his face. The preceptor should address the deity named above as follows:—"You have favoured this disciple, Oh lord! by taking seat in this corporeal frame of mine. Increase, Oh God, the devotion of the disciple towards yourself, the fire-god, and the preceptor." Then he should make obeisance to him, and bless the disciple, and offer the eight scented flowers enjoined to be offered on the occasion, to the god

Shiva. The disciple should bathe with waters, out of the sacrificial pitchers sacred to the god Shiva, after which the sacrifice should be closed (47—52).

HAPTER LXXXIX.

THE God said:—I shall shortly describe the form of spiritual initiation known as the Tattviki initiation. The noose of thread should be hung down from the head of the disciple; and the union of the tattvas or the fundamental principles, and the soul of the preceptor should be brought about as previously described (1). The preceptor should contemplate in the noose or the thread, the fundamental principles beginning with those of time and heat, and ending with that of pure bliss, like the beads in a rosary (2). The principle of bliss (Shivatattva) should be invoked; and the rite of Garbhadhana should be done unto the same, as laid down before. The soverignity of the god should be returned to him, and the preceptor should give him a dowry of all things, by repeating the principal Mantra. The final oblation should be cast into the fire; permeated with the sound-essence of all the fundamental principles, with each one of which the disciple would attain salvation. Another such full-oblation should be offered to the god Shiva, with a view to make the union of the souls firm and inseverable, after which the disciple should be bathed with waters out of the sacrificial pitcher, sacred to the abovenamed deity (3—5).

CHAPTER XC.

THE God said:—The preceptor should perform unto the disciple, the rite of Abhiseka as follows, for the purpose of conferring prosperity on him. The disciple should be worshipped at the outset, and the eight pitchers should be duly stowed, on the eight angular points of the sacrificial shed, starting with the south-east, one being placed in the middle. In the eight pitchers described in the preceding line, the preceptor should invoke the eight oceans respectively known as the oceans of alkali, curd, wine etc., and locate therein the eight Rudras respectively known as (1) Sikhandi, (2) Srikantha, (3) Trimurta, (4) Ekarudraksa, (6) Ekanatra (7) Sukshma, and (8) Ananta Rudra. In the pitcher at the middle of the sacrificial shed, the preceptor should locate the god Shiva together with the Mantra held sacred to him; and the presiding deities of the different quarters of the heaven, in the different corners and angular points of the sacrificial shed. In the shed erected for the purposes of sacrificial bathing, an earthen platform should be raised, measuring two cubits in length and eight fingers in height, wherein the cushion of eternity (Ananta) of the god Shiva, should be imagined as spread over a mattress of Bael leaves (1—6). The preceptor should cause the disciple to be seated on the same, with his face turned towards the East, and perform the rite of Sakalikaran (the act of assigning the different parts of the body to the different deities with the different Mantras) unto him, and worship him as before. The body of the disciple should be rubbed over with Kanjika (decoction of rice), ashes of burnt clay, grass, cow-dung, Golaka, white mustard, and washings of curd. Waters of the sacrificial pitchers in which the oceans of alkali, curd, wine, etc, have

been respectively invoked, should be poured out over the head of the disciple, by repeating, the Hrid, Vidyesha and the Shamvara-Mantras coupled with term Svadha. Then the disciple should be clad in a pair of white clothes, and seated on the righthand side of the preceptor, who should again worship him on the cushion mentioned before, and worship him as above described. The preceptor should address him as follows:—" From this day, you shall well test the recepient of the garments and pharphernelia of a Yogin, such as the anchorite's turban, garments, crown, knife, small jar or the alms-bowl, the rosary, the book with its gloss, the initiation and the rite of installation, etc, before you favour him with these things. The preceptor should graciously accost the disciple and make obeisance to the god Maheshvara (the the of the gods), and the goddesses as follows, for removal mental impediments that might obstruct the fruition of the ... with which the ceremony had been undertaken? ... been commanded by thee, O lord, who are revealed ... shape of preceptor, to undertake this Abhiseka ceremony, O Shiva, I have performed the same rite unto the disciple who is well-versed in the Sanhita [Scriptural Books"] (7—14) Five oblations should be five times cast into the fire with the object of propitiating the Mantras. Then the oblation should be offered, and the preceptor should cause the disciple to be seated on his righthand side, and stir up the soul-life in the latter, by gently beating against the fingers of his righthand, first the thumb, then the forefinger and so on, with the end of a burnt Kusha grass. Then he should make him bow down unto himself, and the disciple should hold flowers in the cavity of his blended palms, at the time of making the obeisance. Then the merit of performing the ceremony should be assigned to the god Shiva, located both in the sacrificial pitcher and the fire, and the preceptor should address him as follows:—" Be always propitious O god, on the disciples, who are well-versed in the

Shastras. A man like a monarch attains all wished for objects, after the Abhisheka (installation) ceremony (15—18).

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CHAPTER XCI.

THE GOD said :—The initiated disciple duly installed in the soul region, should worship the god Vishnu, the Sun and the other gods, with the peals of trumpets and conch-shells. A man who bathes the gods, with the composition known as the Panchagavya, carries with him into the region of bliss, the souls of all his departed manes and progenies. Sins committed in the course of millions of years, are reduced to ashes by bathing and anointing the gods with clarified butter. A person, who bathes the gods with an adaka (two maunds), of clarified butter, is transformed into a god. Then he should worship them after plastering them over with sandal-paste. The gods should be always worshipped without any effort, and with short hymns (1—4).

In the lotus shaped table or diagram for reckoning future events, the preceptor should write the Mantras respectively sacred to the sun god, Ganesha, Durga, Lakshmi and Vishnu (5). The Mantra should be repeated over the dice which should be thrown over a cross-shaped diagram, each arm of which should be divided into three square-shaped chambers, and the latter in its turn should be divided into sixty-four columns. The dice should be cast obliquely over the compartments, and the answer to the questions asked for, would be deemed as favourable, if the dice would fall on and touch any column bearing an even number. The Mantra known

Homa ceremony again with the puls and the scented gum-resin know as the *Guggala*, which should resemble the stone of a Jujube in size, together with the eight parts of bulbous roots as laid down in the books of sacrificial rites (51). The Homa ceremony should be thus completed by uttering the *Brahmábeeja* mantra (Om), with a spoonful of clarified butter the other sacrificial spoon having been held with its cavity turned downwards (52). The worshipper should place a flower at the head of the spoon and hold the same with his left hand. He should stand up half erect from his seat and fix his eyes upon the end of the laddle, after having held the handle of the latter, closely pressed against his naval. Subsequent to that he should rouse up the stream of his pure consciousness through the occult nerve aperature lying below the spinal chord, and known as the *Susamna* and carry the same up to the root of his left breast, and tell the principal mantra in a low tone with the word Vousat appended thereto, and offer the offering into the sacrificial fire composed of barley, etc., (53—56). Sandal paste together *with betel leaves and water for rinsing the mouth*, should be then offered to the god. The worshipper should then meditate upon his glory and make obesiance to him, which should be done after having worshipped and covered over the sacrificial fire as it were with the weapon mantra coupled with the word *Fut*, and by exhibiting the *sanhar mudra*, and by uttering the mantra which runs as Pardon me, O god, in taking leave of you, etc., (57—58). Then the gods who reside in the periphery of the mystic circular diagram, should be meditated upon, and located in the nerve plexus (solar plexus) at the heart which forms the inmost being as it were of a man, with the greatest devotion the worshipper having repeated the Hrid mantra at the time by taking in his breath (59). Morsels of all the edibles dressed up for the worship should be taken and stowed in two circles, and near the receptacle of the sacrificial offering

Shastras. A man like a monarch attains all wished for objects, after the Abhisheka (installation) ceremony (15—18).

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CHAPTER XCI.

The God said:—The initiated disciple duly installed in the soul region, should worship the god Vishnu, the Sun and the other gods, with the peals of trumpets and conch-shells. A man who bathes the gods, with the composition known as the Panchagavya, carries with him into the region of bliss, the souls of all his departed manes and progenies. Sins committed in the course of millions of years, are reduced to ashes by bathing and anointing the gods with clarified butter. A person, who bathes the gods with an adaka (two maunds), of clarified butter, is transformed into a god. Then he should worship them after plastering them over with sandal-paste. The gods should be always worshipped without any effort, and with short hymns (1—4).

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as the Tripura-Mantra would be composed of the letter 'Ka' preceded by the sixteen vowel letters. The Mantras having for its principal part the Mantra Hrim, and preceded by the Pranava-Mantra "Om," are twenty thousand in number, or according to the computation of other authorities, their number is sixty thousand in all. The Mantras which are particularly sacred to the goddess Sarasvati, (the goddess of learning) are "Am Hrun," which are likewise sacred to the goddesses Chandika, Gouri and Durga respectively; while the Mantras with which the goddess Lakshmi should be worshipped, are "Am Shring." The Mantras which are respectively sacred to the sun god, Shiva, Ganesha, and the god Hari, are known as "Kshoum, Krim, Am, Houm, Am, Gam and Am." The preceptor after having initiated the disciple, should contemplate and repeat three hundred and six times each of the above said Mantras, respectively sacred to the sun-god, the moon, the goddess, and the god Vishnu, and which Mantras are composed of the different combinations of 'Ka' with the sixteen vowel sounds, and end with the same letter 'Ka' (8—17).

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CHAPTER XCII.

THE GOD said:—O Skanda, I shall now describe to you the process of installing a phalic emblem, which consists in placing the Linga on its hallowed pedestal, by repeating the Mantra sacred to the god Shiva (1). The process of installation admits of a fivefold division, and I shall presently describe the same to you. The installation ceremony in which the slab or part of the phalic emblem known as the Brahmashila, is united with the former, is

only worthy of that epithet. The installation ceremony, in which the phalic emblem is duly placed on the pedestal previously consecrated, is known as the Shitasthapana (installation on a pedestal existing from before). The form of installation is called the re-installation, in which an old phalic emblem is uprooted, and undergoes the necessary repairs and again placed by the learned priest in its former position. The installation of an image of Vishnu admits of a twofold division, and the god Shiva should be looked upon as the only soul-energy, which is operative through all the above ceremonies. As in the case of divine mansions, the ground should be tested, according to the requirements of each case. The grounds are divided into five classes each marked by its distinctive traits, such as the (1) white coloured ground emitting odours of clarified butter. (2) The blood coloured. (3) The blood smelling ground, (4) The yellow or amber coloured ground, possessing sweet odours, and the black clay emitting wine-like smell, which are known respectively as the Brahman, etc. The ground should be lying at the east, south-east and the north of which the one at the east, and which being delved down to the depth of a cubit, is marked by the presence of abundant black clay and well moistened with water, should be looked upon as the most auspicious class of earth. The preceptor should purify the ground in the event of there having been found in the same, the bones or skeleton of pernicious beings, or other evil-omened things described before, and known as the *Shalya* (2—9). The preceptor should purify the ground by repeated plouging or by raising thereon cow-sheds, etc., in case where the same would be chosen for the site of a city or a fortress. The doors of the sacrificial shed should be worshipped, and the residuary rites of the sacrifice should be duly performed, after which the preceptor should hundred times repeat the Aghorastra-Mantra. After

having levelled the ground, the preceptor should purify the same, and lay down lines circumbulating the latter, with gold dust, curd and sun-burnt rice. He should worship the god Shiva in the sacrificial pitchers, situate at the middle and the south east corner of the sacrificial shed, and sprinkle waters out of them over the spade, after having duly worshipped the presiding deity of the household (the Vastu-devata). Oblations should be cast outside the mystic diagram, for warding off the Rakshashas (demons), and other pernicious spirits, that are harmful to the due performance of a sacrifice. The oblations spoken of in the preceding line, should be scattered to all the quarters of the heaven, and offered to the guardian deities of the same. The preceptor should sprinkle water over the ground, and worship the spade, etc. Then having placed a waterful pitcher, covered over with a pair of clothes, on the shoulder of a Brahman, and after having duly placed the same with the peals of divine music and the chantings of the Bramha Vidya (Vedic hymns), the preceptor should lay down the same on the south-east corner of the sacrificial shed, and worship it, on the setting in of the auspicious moment of worship. The ground should be excavated with a spade duly consecrated and sprinkled over with honey. The earth ,dug out of the excavation, should be deposited on the south-west corner of the ground, which should be filled in with water out of the sacrificial pitcher, and the eastern boundary of the edifice should be carried as far as desired. Then having rested a little, the preceptor should cause the border of excavation to be carried round; and sprinkle water over the same until the south-eastern corner of the ground is reached. The water-mark should be laid down all along the outskrit of the boundary line. The Argha or the preliminary offering should be offered, and the pitcher should be carried round, and the ground should be thus taken possession of, according to the rites of Bhupa-

rigraha described before. After that, the preceptor should cause the ground, if virgin one, to be excavated until the stone or water is reached, with a view to ward off the evils of pernicious bones or skeleton, lying underneath the same, which should be forthwith dug out and removed (10—20). The existence and position of the bone should be determined and ascertained, by counting over the table known as the 'A Ka Cha Ta Tha Pa Ya Sha Ha' table, and divided into triangular compartments known as the counting banners. The existence and name of such a skeleton, should be determined from the contrition of the body of the counter, or from the wailing of the beasts in different directions or from their walking in into the sacrificial ground. In the alternative the existence of a Shalya, spoken of above, should be determined by writing on the tablet, the Matrikas (letters the alphabet) divided into eight groups or Vargas, and its exact position in the different angles of the subsoil, should be ascertained by counting with the different vargas or groups of letters, the reckoning having been first started with in the east, and completed in the north-east angle of the heaven. If the preceptor comes across the group of letters beginning with "A" ("A" varga) at the conclusion of his reckoning, the Shalya should be known as lying in the east underneath the soil, and is made up of iron. Similarly the group of letters beginning with "Ka" ("Ka" varga) would signify the existence of the Shalya in the south-east, the Shalya being the charred remains of a dead animal. Likewise the group of letters beginning with "Cha" ("Cha" varga) would indicate the Shalya as being in the south, and as composed of ashes; while the group of letters beginning with "Ta," would point out the Shalya as lying in the south-west. The group of letters beginning with Tha, would indicate the existence of a skeleton underneath the south-west corner of the ground. The group of letters beginning with "Tha," would indicate that a charmed brick

exercising evil influence, had been buried underneath the ground in the west. Similarly the group of letters beginning with "Pa" if touched by the counting disc, would indicate the existence of a human skull beneath the ground. Likewise the groups of letters beginning with 'Ta,' 'Sha,' and 'Ha' respectively, would point out the existence of a corpse, a charmed iron-bolt and a bit of enchanted silver underneath the ground. The preceptor should cause the ground to be levelled and made smooth, by breaking down the clods with a club. The ground should be plastered over with a coating of clay to the depth of eight fingers, and well-cleansed with water. Then the preceptor, with the general Argha offering in his hand, should enter the sacrificial shed, and locate the warder-gods, two at each door of the temple. Then he should purify the component principles of his own self, and the rite of purification of the sacrificial shed and the fire-receptacle should be duly performed. The sacrificial small jar should be installed by the side of the sacrificial pitcher and the god Shiva together with the Lokapalas should be duly worshipped (16—29). The lighting up and the worship of the sacrificial fire, should be done as before, and the preceptor should again enter the sacrificial shed, accompanied by the Yayaman (the person at whose instance the sacrifice is performed). The stone slabs with which the temple should be built, should be of a square shape, measuring a cubit both in length and breadth, and eight fingers in height. The bricks in the case where the temple would be made of them, should measure half of the stone slabs. The images of lotus flowers, etc., should be carved into the above bricks, which are respectively known as the Nanda, Bhadra, Jaya, Rikta, and Purna, of which the presiding deities respectively known as Padma, Mahapadma, Shankha, Makara, and Samudra should be respectively located in the five sacrificial pitchers containing gems, and which are respectively named after the aforesaid deities. The names of the bricks are

Nanda, Bhadra, Jaya, Purna, Ajita, Aparajita, Vijaya, Mangala, and Dharani, and the nine sacrificial pitchers are named as Subhadra, Vibhadra, Sunanda, Pushpanandaka, Jaya, Vijaya, Kumbha, Purna and Uttara (30—36). The cushion should be offered to them at the beginning, and the rites of Tadana should be performed unto them with the Shara-Mantra.

All the stone slabs should be covered over with the essence of the Armour-Mantra, without any distinction whatever, and bathed with scented water containing a solution of clay, cow-dung, bitter drugs, and the urine of the cow. The preceptor should thus perform the rite of ablution with cleansing dirt (Malasnan) spoken of in the preceding line, by repeating the Mantra of Weapon coupled with the 'Hun Fut Mantra' in the end; after which they should be duly bathed with the compositions, known as the Panchagabya and the Panchamrita. Subsequent to that, the preceptor should immerse them in perfumed water, by repeating the Mantra coupled with their own names, and afterwards bathe them with water, containing fruits and washings of gold, gems and the horns of the cow (37—40). Then the stone slab should be plastered over with sandal-paste, and wrapped up in clothes. The preceptor should offer a seat of gold unto the same, carry it on his shoulders, and circumbulate round the sacrificial shed, after which it should be laid down in a bed, or on a mattress of kusha grass, by repeating the Hrid-Mantra. The preceptor should worship the stone slab mentioned before, and psychically evoke and retain in the same, the fundamental principles beginning with the principle of cognition and ending with that of the essential earth-matter. The slab should be made permeated with the essence of the three sets or groups of fundamental principle, the first group beginning with the principle of cognition and ending with the principle of consciousness, *perse* the second group being formed of the principle of thought in the beginning, and ending with the principles of five

proper sensibles, such as the proper sensibles of touch, taste, etc., the third group consisting of the principles of the proper sensibles in one end, and the principle of essential matter in the other. The concourse of principles spoken of above, should be considered as capacitated in the principles of pure bliss (Shiva-tattva), pure knowledge and absolute soul. The principles with their respective presiding deities, should be worshipped with the Atma-, and the Hrid-mantras, in the places assigned to them in the sacrificial shed, and marked with flowers and garlands, as follows:—"Om, Hnu, obeisance to the principle of absolute bliss (Saiva-tattva), Om Hnu, obeisance to the Rudra who is the presiding deity of the (aboresaid principle of absolute bliss. Om, Ham, obeisance to the principle of pure knowledge (Vidya-tattva). Om, Ham, obeisance to Vishnu, who is the presiding deity of the principle of pure knowledge. Om, Ham obeisance to the principle of absolute soul. Om Ham obeisance to Brahma who is the presiding deity of the principle of the pure and absolute soul" (41—45). The principles which are embodied or made concrete in the different manifestations of the god Shiva, such as the Kshama, Fire, Yayaman, the sun, water, air, the moon and the universal ether, should be psychically projected into each of the above stone slabs, together with the inmate deities of the above eight manifestations or embodiments in turn, who are named as, Sarva (the all-pervading one) Pashupati (the lord of animal beings), Ugra (the fierce or the burning one), Rudra (the heat-giving one), Bhava (the one who controls all "Being"), Maheshvar (the god of gods), Mahadeva (the Supreme god), and Bhouma (the god of earth). The Lokapalas should be located in the sacrificial pitchers, by repeating the Mantras respectively sacred to each of them, as follows:—"Om obeisance to the image of the earth; Om obeisance to the presiding deity of the Earth, and so on." The pitchers should be worshipped with the same

Mantra, or with the Vija or the principal Mantra sacred to each of the Lokapalas such as Indra, etc., which are Lum, Rum, Shum, Pum, Vrum, Yum, Mum, Hum and Kshoum.

The procedure described above, should be adapted in cases where the sacrificial pitchers number nine in all; whereas the rule that would obtain in the case where they number five only is as follows:—The five fundamental principles should be located in each of the above slabs, together with the images of earth, etc., and the five presiding deities such as Brahma, Vishnu, Rudra, Ishvara and Sadashiva, as follows:—"Om obeisance to the image of the earth, Om obeisance to the presiding deity of the earth-image (46—50). The pitchers should be worshipped by mentioning the name of each. The rite of Nyasa should be performed unto them, commencing with the one situate at the middle part of the sacrificial shed. The virtue known as the Dharika (capacity of holding) should be evoked in the receptacle for sacrificial fire, and rite of Tarpana should be done unto the same, by offering stems of kusha grass and sessamum orientale. Then a similar rite should be done unto the fundamental principles described above, and to their presiding deities, and likewise to the images and their inmate divinities, by offering oblations of clarified butter. Then for the purification of the part, known as the Brahmavaga, hundred oblations should be cast into the fire, after which the final one should be offered. The slabs should be sprinkled over with the water of peace, consecrated after offering the abovesaid final oblation. The preceptor should worship each of the abovenamed fundamental principles, located in the stone slabs, by touching them with the ends of kusha grass. The rites of Sannidhya (invoking the presence) and Sandhana (unison) should be done unto the above principles, which should be again located in the slabs, after having been made pure. The rite should be similarly extended to the three groups or sets of principle[illegible]bed before,

heir-apparent to the throne of heaven). Washings of gems would be the offering, with which the king of the gods (Mahendra) should be worshipped; and a smoke coloured canopy should be offered to the sun-god. The oblation offered to the god of truth (Satya), should be composed of barley and clarified butter, while that offered to Vrisha, should be consisted of clarified butter only. The sky should be propitiated with an offering of bird's flesh, and powdered barley should be given to the above gods, commencing from the east. A ladleful of honey, thickened milk, and clarified butter should be given to the fire-god, while a full-oblation of fried paddy, soaked in the washings of gold, would be the offering with which the god of untruth should be worshipped. The oblation offered to the god of death and unalterable laws of the universe (Yama), should be composed of water, dried grapes, and home-grown sun-burnt rice, while perfumes should be offered to the lord of the Gandharvas, and a bird's tongue to the warder-god Vringa. Lotus leaves should be offered to the god of sacrifice, and the eight gods spoken of in the preceding lines, should be considered as occupying the northern quarter of the diagram. An oblation of water, and thickened milk, containing seeds of sessamum orientale, should be given to the Pitris; and sticks of sacrificial trees should be presented to the warder-god, for serving the purpose, as it were, of tooth-brushes, which the preceptor should offer by exhibiting the Dhenu (cow-shaped) Mudra. Cakes should be given to Sugriva, Darvaka (sacrificial-grass) to Puspadanta, red lotus flowers to the sea-god Prachetas, while wine should be offered for propitiating the demon (Asura). Molasses and clarified butter should be offered to the serpent-god Shesha, while a preparation of Sugar and clarified butter or fried paddy should be offered to the spirit of diseases. The gods mentioned in the preceding lines, should be considered as occupying the western side of the diagram laid down on the side of the divine edifice. A yellow banner should be

given to the god of storm (Maruta), and the flowers of Naga-keshara to the serpent-god (Naga). The edibles should be given to Mukśhya, and the purified soup of Mudga (*Phaseolus Mungo*) to Bhallata. To Soma should be given the sacrificial porridge soaked in clarified butter, and the lily flowers to the goddess of Dawn. Oblation should be given to Aditi, and a house should be consecrated to the goddess Diti. The gods, described in the preceding lines, should be known as occupying the northern side of the diagram abovedescribed. In the west, the Modakas should be offered to the god Brahma and the Rishi Marichi, occupying the six chambers of the ground laid out in squares. Red flowers should be presented to the god Savita, situate in the chamber below what had been assigned to the fire-god, and in the chamber below that, water with the stems of kusha grass should be given to the goddess Sávitri. In the south, red sandal-paste should be presented to the god Vivasvana, occupying six chambers of the diagram, and in the chamber below the one at the corner dedicated to Raksha, turmeric with eatables should be presented to the god Indra. Mixed rice should be offered to the god Indra-Jaya, in the chamber below that of the god spoken of in the preceding line, and molasses with eatables should be given to Mitra, occuping six chambers in the west side of the diagram (9—21).

An oblation composed of clarified butter and the rice of boiled paddy, should be offered to the god Rudra, occupying the chamber at the north-west corner of the diagram. In the chamber below that, offerings of Mas (*Phaseolus Radiatus*) should be given to the servant of the god Rudra at the north. A plateful of meat-offering should be given to the god of mountains (Dharadhara), who would be considered as occupying six chambers of the diagram. Apa and Vatsa should be duly worshipped in the chamber below what had been dedicated to the god Shiva, and offering of curd and thickened milk should be respectively given to them. In the four

chambers at the middle of the diagram, oblations of sacrificial porridge, containing clarified butter and soaked in the composition known as the Panchagavya, should be offered to the god Brahma, outside the boundary line of the mystic diagram (Vastu-Mandal) extending from the north-east by the south-west to the north-west. The four demonesses such as Charaki, etc., should be respectively worshipped with the following offerings:—meat with clarified butter should be offered to Charaki, while curd with lotus flowers should be the portion of Vidari in the sacrifice. The demoness Putana should be propitiated with an offering of flowers, blood and bile. Bones together with flowers, blood, and bile, should fall to the lot of the monstress of sin, while meat and edibles should be offered to the god Skanda in the east. Pupas (a sort of sweet cake fried in ghee) with krisara (Rice and peas boiled together) should be given to Aryama in the south, and meat with blood to the monster Jambhaka in the west. In the north, offerings of flowers and bloody rice, should be made unto the monster-maiden Pilipinya, or in the alternative, all the gods, forming or occupying the different parts of the body of the Vastu-Devata, should be worshipped with oblations composed of curd, water, sun-dried rice, and the stems of kusha grass. In the case of a town or a mansion, the mystic diagram should be divided into eighty-one chambers. The strings or lines, laid across the cardinal points of the diagram, should occupy the breadth of three such squares, and comprise the breadth of six such at the other angular points. The gods such as Isha, etc., should respectively occupy one such entire chamber, the Nagas should have two such respectively consecrated to them, the Rishis such as Marichi, etc., should occupy six such, while in the present case nine chambers at the middle, should be dedicated to the god Brahma (22—32).

In the case of constructing a city, or in establishing a small hamlet (Gramksheta—lit., a miserable town or hamlet), the

mystic diagram spoken of above, and known as the Vastu-Mandal should be divided into hundred interlinear chambers or sub-divisions. The two bamboo poles respectively called the "invincible" (Durjaya) and the "unliftable one" (Durdhara) should be driven into the two corners thereof. The Nayasa should be performed therein as in a divine temple, and the planets and the gods, such as Skanda, etc., who should be located in the same, should occupy six such chambers as described above. Five chambers should be dedicated to the monstress Charaki and others, and the lines and bamboos should occupy spaces, as laid down in the case just above mentioned. In the case, where the sacrifice in question would be undertaken, with the object of constructing a divine temple, the diagram should be divided into hundred and thirty-four square-shaped chambers or divisions, sixty-four out of which, should be dedicated to the god Bramha and the Rishis such as Marichi, etc. The gods such as Ishna, etc., should have nine chambers assigned to each of them, the gods, such as Skanda, should have eight, the demonesses such as Charaki, etc., should occupy an equal number of chambers with the latter gods, the poles and the lines should occupy the same space as in the preceding instance, and the rite of Nayasa should be performed nine times more, than what had been enjoined to be performed in the case of constructing a city (33—38). The diagram, which is divided into twenty-five chambers, is called the Vaitala. The other forms of the mandal or diagram are marked by nine and sixteen sub-divisions respectively. The rectangular diagram may be inscribed within a triangle, a hexagon or a circle, and the Nayasa should be performed in the excavation encircling the same, as on the stone slab known as the Bramha-shila. The rite of Nayasa should be performed as in the above instance, as it should be done in the case of installing the image of Shiva, or in consecrating a temple to him. The offerings of

sacrificial porridge should be made unto all the gods worshipped in the course of the sacrifice. The Vastu or the diagram should measure five cubits, in the absence of any measure being specified, the one commensurable with the entire site of the divine mansion, being held as the best or the most auspicious (38—42).

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CHAPTER XCIV.

THE god said :—The preceptor should worship Charakī and her companions, in the south-east and other angular points of the sky, and outside the border line of the mystic diagram as before; and offer three oblations to each of the above gods in succession (1). In the auspicious moment, the oblation known as the Vutabali should be offered, and the goddess of energy should be invoked in the middle line with the cushion of eternity of the god Shiva, and the pitcher (Uttama) should be placed thereon. The stone slab, should be put into the abovesaid pitcher by repeating the principal Mantra coupled with the letter 'N,' and the eight pitchers respectively named as Subhadra, etc., should be placed in their respective holes or cavities, dug out in the different angular points of the sacrificial shed, such as the east, etc., by repeating the Mantras sacred to the gods Lokapalas. *The goddess of energy* (*Shakti*) should be contemplated as located in each of the abovesaid holes, and the stone slabs such as Nanda, etc., should be immersed in water contained in each of them, by repeating the Mantras, sacred to the presiding deities of the different images or manifestations of the god. The pitchers

spoken of in the preceding line, should be placed in due order from the middle of the plinth or the ground elevation. and the gods such as the guardian deities of virtue, etc., should be located in them, which should be stowed in the different corners and angular points of the sacrificial shed (2—5). The set of pitchers commencing with those named as 'Nanda,' etc., out of the class beginning with 'Sabhadra', should be stowed in the south-eastern corner of the shed, the set consisting of the pitchers named as "Ajita," etc., out of the class, of which the pitcher "Jaya" forms the first, having placed in the east. The god Brahma should be invoked over all the sacrificial pitchers, and the essence of the god Maheshvara should be contemplated as pervading the internal space (sky) of the shed, which would serve as the receptacle of the former divinity. The offerings should be made unto him, and the preceptor should repeat the Mantra of Weapon, for warding off the harms that might have otherwise befallen the due performance of the sacrifice. (6—8.)

I shall now describe the procedure which should be adapted in the case, where the stone slabs would number five in all. In the full pitcher at the middle of the sacrificial shed, the preceptor should put down the stone slab known as the Purna, half of which should be immersed in water contained in the sacrificial pitcher known as the Subhadra; and the stone slabs respectively known as Nanda, etc., should be placed in the pitchers Padma, etc., situate at the different quarters of the sacrificial shed, started from the south-east. The remaining four slabs should be contemplated as located in the middle, their hearts filled with the exuberance of a mother's affection; and the preceptor should address them as follows:— "Om, Oh Purna! who art the daughter of Angirasa and possessed of the entire concourse of divine attributes, [illegible] thou make this undertaking of mine, entire and [illegible]

the chara or the unsteady moments being held as those, when the sun enters into the zodical signs of Mesha[(Aries), Dhanu, (Sagittarius), and Tula (Libra). The Sthira Lagnas, propitiously looked at by the auspicious planets should be regarded as the most blissful, while that in which the Jupiter, the Venus, and the Mercury are in conjunction, should be held as giving strength and longevity to the performer of the sacrifice, and also as bringing strength, progeny, valour and sovereignty in its train. The planets such as the Jupiter, the Venus and the Mercury, existing in the fourth house from the Lagna are known as the Turya, and are in their ascendency when they stay in their tenth house. Even the inauspicious planets, while staying in the third, eleventh, and the fourth house from the Lagna (the moment fixed for the performance of the ceremony), should be deemed as exerting blissful influences; and the learned should couple therewith the auspicious phases of the moon (tithis). The preceptor should cause the sacrificial shed to be constructed in front of the site of the temple, leaving an intervening space equal to, or five times, the measure of the latter, counted from the foot of its twelve flights of steps. The shed should be made of a square shape, and possessing four doors or entrances, while those raised for the purposes of sacrificial bathing should be made to possess half as many doors, etc., (12—17). The sheds should be constructed in the north, north-east, or in the eastern quarter of the ground, measuring one, ten, or twelve, cubits respectively as the case might be, and possessing only a single or four entrances. The remaining sacrificial sheds, should be made to measure two cubits more, than the last class of sheds abovedescribed, and the vedis or the earthen platforms should be raised therein, decorated with pillars at the corners. Fourteen holes or receptacles for the sacrificial fire, should be excavated, by leaving apart a quarter portion of the earthen platform, one out of which should be dug out in the north eastern corner thereof,

another sacred to the Guru or the precepter having been excavated in the east. The fire receptacles should measure a span, an aratni,* a cubit, a yard, and four and eight cubits respectively, according as fifty, hundred, thousand, ten thousand, hundred thousand, and tens of millions of Homa oblations would be cast into the same (18—21). The sacrificial fire-receptacle dug out in the south-east, should be made to resemble the female organ of generation in shape, the one in the south, should be made to resemble the crescent moon, the one in the south-east should be of a triangular shape, the one in the north-west, should be hexagonal, one in the north should have the shape of a lotus flower, while the one in the north-east, would be a regular octagon. The hole or the cavity proper should be made at an inclined angle, with a gradual slope downwards from the brim or the border (Makhala) round its surface, and should be looked upon as the most auspicious short of cavity. The three borders should be laid down, outside the one above-mentioned, respectively measuring four, three and two, fingers in breadth; or a single border measuring six fingers in breadth, should be laid down round the sacrificial fire-receptacle, and having the same shape as the latter. The Yoni or the aperture should be placed over the same, and at the middle part thereof, resembling the shape of an Ashvatha tree. The aperture or the out-let (for the sacrificial clarified butter) should be made to measure a finger in height, eight fingers in breadth, half of the entire length of the cavity in length, and in the same level with the neck of the hole. The apertures of the sacrificial fire-receptacles, respectively situate in the east, south-east, and the north, should be toward the latter point of the sky; and towards the east, where the fire-holes had been excavated in the other corners

* A cubit of the middle length, from the elbow to the tip of the little finger.

of the ground, while those situate at the points of compass other than the angles abovementioned, should have their passages or outlets turned towards the noth-east (22—27). The twenty-fourth part of a Kunda or a fire-receptacle is called an Anguli or finger. The four entrances to the sacrificial shed, should be decorated with the branches of Plaksha, Oudumvara, Ashavatha and Vata trees, and which counted from the east, should be respectively named as the door of peace, the door of prosperity, the door of strength, and the door of good health. The sheds should measure eighteen cubits in length, half as much in breadth, and the elevation would measure a cubit in height, and should be hung round with the festoons of mangoe leaves. The banners should be of the colours of a rain-bow, or of a blood red, black (deep-blue) smoke, moon-like, whitish, gold or crystal colour respectively. The banner sacred to Brahma, and planted at the east, should be of a blood-red colour, while the one at the south-west and sacred to the god Ananta, should be of a blue colour. The banners should measure five cubits in length and half as much in breadth, and the rod should be made commensurable therewith in length, which should be a cubit for each cubit length of the former (25—28).

Twelve sorts of earth should be collected from different places such as from anthills and from the tusks of elephants and horns of the bull, together with those found at the bottom of the lotus roots, and those respectively obtained from the pasturage and crossways, which are essential to the installation ceremony of an image of Vishnu; eight sorts of earth being required for the installation of a phalic emblem. The barks of the five bitter trees such as the Vata, Oudumvara Ashvattha, Mangoe and Jamboline should be likewise collected, together with the fruits of the season, and the waters obtained from the sacred pools and rivers, and the scented water, and the water containing a solution of the drugs knows as the Sarvousadhi. The five

hallowed fruits and auspicious flowers, should be similarly collected, together with the washings of a cow's horn, for the purposes of performing the rite of ablution, and a piece cloth prepared with the paste of flour, etc., should be used in rubbing the body with. A pitcher, with thousand holes pricked into its body, should be used in pouring out water over the head of the bather, and the substance known as the Rochana (yellow pigment) should be used in decorating his body. The oblation should be separately performed with the substances, known as the Vijaya (cannabis sativa), and Lakshmana, Vala (small cardamoms), Gaduchi, Ativala (Sida Cordifolia), Patha, Sahadeva (Echites Frutescens), Shatavari (Asparagns Recemosus), Ridhi (a sort of medicinal plant), Subarcha (Alkali), Vridhi (a sort of medicinal plant) and the hundred roots of the cereals (32—38). The rite of protection should be done, by pouring out the consecrated water containing grains of sessamum orientale, over the head of the bather and the rite known as the Bhasmasnan (ablution with consecrated ashes) should be done unto the bather, without any Mantra or sacrificial drug whatever. Paste of powdered barley, wheat, Bael fruit, and camphor, should be plastered over the concave surfaces of the sacrificial pitchers, for subsequently bathing them with water. The bedstead together with its sheets and pillows, and the sticks for applying [collyrium along the eyes, should be offered as the means of the consecrator would admit of. The vessel should be filled up with honey and clarified butter, and the pitcher sacred to the God Shiva together with the sacrificial small jar and the pitchers respectively sacred to the Lokapalas, should be duly stowed. One pitcher, for each of the sacrificial fire-receptacles, should be set apart for the purpose of inducing sleep in the same. The preceptor should cover with a piece of cloth, the pitchers held sacred to the warder-gods and the gods of virtue, etc., as well as the set of pitchers beginning with the one named Prashanta, and the other

pitchers respectively held sacred to the god of the homestead, the goddess Lakshmi, and the god Ganesha, and those containing grains of paddy and decorated with garlands, and tied round the neck with pieces of cloth, and those containing scented waters in which bits of gold had been immersed, together with the pitchers, over whose mouths the plates of rice, known as the Purnapatra, had been placed, and which had been bedecked with the new-born shoots of auspicious evergreen trees. The preceptor should scatter the seeds of white mustard, and grains of fried paddy, all round the abovesaid sacrificial pitchers. He should take hold of the sword of knowledge with its scabbard as before. The presents of a vessel for cooking the sacrificial porridge, and a copper Darvi (large spoon), a vessel full of honey and clarified butter for absolving the feet of the preceptor, a cushion or a mattress of kusha grass, measuring two cubits in length, and composed of at least three hundred stems of the above grass, together with a vessel for holding sessamum orientale, a bowl of clarified butter-oblation, a vessel for containing the Argha offerings, a prepared holy thread, twenty kinds of fruits, a pitcher, an incense-burner, the two sacrificial ladles, known as the Sruk and the Sruva, a box, a cushion, a chowrie, a bundle of sacrificial faggots, flowers, leaves, Guggul (scented gum resin), lamps of clarified butter, incense sticks, grains of sun-dried rice, clarified butter made of cow-milk, barley, sessamum orientale, stems of kusha grass, the composition known as the the three honeys (honey, sugar and clarified butter), and sticks of sacrificial trees should be made to the Acharya. The sticks, spoken of in the preceding line, should measure ten phalanges respectively, if the object with which the sacrifice had been undertaken, was to bring peace to the consecrator. In an act of propitiating and appeasing the wrath of the sun and other planets, the Sruva or the laddle with which the oblations should be cast into the

fire, should measure a cubit in length. The sacrificial faggots should be composed of hundred and eight sticks of the branches of Arka, Palasha, Khadira, Amarga, Pippala Oudumvara, and Shami trees, and also of an equal number of the stems of the green and kusha grass, in absence whereof they should be composed of barley and sessamum orientale. A similar present of household furniture, a large Saucer, a Darvi (ladle), two pieces of cloth for the gods, coins, crown and wearing apparels, together with a golden necklace (Hara) earrings, and bracelets should be made over to the preceptor (Acharya) as before; and the presents enumerated above, *should, under no circumstance, be very costly or too* much expensive (39—54). The Brahmins who are the custodians of the images, together with the Astrajapis, (Repeaters of the Mantra of Weapon,) astrologers, and sculptors should be duly worshipped, and their worship should be made with the three quarter parts of the number of articles, with which the Acharya had been worshipped. The eight gems known as Sapphire, Atinila, and pearls, flowers, ruby, and Vaidurya, together with the cereals called the Ushira and Madhavakranta, red sandal-wood, Agallochum, Srikhanda, Sariba, Kustha and Shankhini, and the eight kinds of metal and mineral such as the gold, copper, rakta, silver bell, metal, lead, iron, Orpiment, Red Arsenic, Gairika, Svarnamakshika, (common pyritic iron ore). Mercury, fire Gairika, Sulphur, Mica, and the eight sorts of brihi grain, such as wheat, sessamum orientale, Masa, Mudga, barley, Nivara, and Shyamaka, should be given awav.

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CHAPTER XCVI.

THE GOD said:—The preceptor having performed his two daily rites of worship, should enter the sacrificial shed with the Argha offering in his hand, accompanied by the Brahmins with idols in their hands. The doors of the sacrificial shed known as the door of peace, etc., should be worshipped in turn, as laid down before. The preceptor should worship the warder-gods located in the branches of the sacrificial trees, with which the said doors had been decorated, and reverentially walk round the shed by way of performing the rite of circumbulation unto them. The warder-gods Nandi and Mahakala should be worshipped at the east door, the warder-gods Vringi and Vrinyaka (Ganesha) at the south, the warder-gods Vrisava and Skanda at the west, while the warder-god Chanda, together with the goddess, should be worshipped at the northern door of the sacrificial shed. Beneath the branches of the sacrificial trees described above, the pitchers respectively situated at the doors abovementioned, one on each side thereof, should be worshipped by repeating the name of each in its dative case-ending, preceded by the Pranava Mantra "Om," and coupled with the term Namas (Obeisance) in the end, successively as follows:—"Om obeisance to the pitcher Prashanta, Om obeisance to the pitcher Shishira, Om obeisance to the pitcher Parjanya, Om obeisance to the pitcher Ashoka, Om obeisance to the pitcher Sanjivana, Om obeisance to the pitcher Amrita, Om obeisance to the pitcher Dhanada, and Om obeisance to the pitcher Shripradа." The Lokas, the planets, the Vasus, and the Sravantis, should be contemplated as guarding in couples, the doors of the sacrificial shed. The gods such as the suns,

the yugas (the ages such as the golden, etc.), the Vedas and the goddess Lakshmi and the god Ganapati are the gods who always stay therein, with a view to ward off and guard the sacrifice against all harms and evils, which usually befal and beset the performance of the same. The divine weapons such as the thunder, shakti (spear), club, sword, noose, banner, mace, trident, the ring-weapon and the banner should be worshipped in turn as follows:—"Om Hnu, Fut, obeisance to the shakti or the spear located at the door of the sacrificial shed. The eight presiding deities of the banner such as Kumuda, Kumadaksa, Pundarika, Vamana, Shankhukarna, Sumukha, and Supratistha should be worshipped in the different quarters of the heaven, such as the east, by offering the oblations known as the Vutabali. The Mantra with which they should be worshipped are as follows:—"Om Hum obeisance to Kumuda, Om Houm obeisance to Kumadaksa, Om Houm obeisance to Vamana, Om Houm obeisance to Pundarika, Om Houm obeisance to Shankhukarna, Om Houm obeisance to Sumukha, Om Houm obeisance to Supratistha (9—10). The eight Kshetrapalas such as Hatuka, Jamjihva, Kala, Karali, Akanghri, and Bhima, should be similarly worshipped with flowers, offerings, and incense sticks; and the preceptor should contemplate them as satisfied with the worship enjoined to be made before. The fundamental principles, such as the principles of essential earthmatter, etc., should be located and worshipped in the kusha grass, bamboo poles, and the Sthuna (pillar), by repeating the Mantra known as the Sadyajata (9—13). The preceptor should consider the sacrificial shed (Mandapa) as permeated with the essence of the god Sadashiva, hallowed by his divine presence, and hung over by banners, in each of which, the goddess of energy had taken her abode. The harms, and pernicious spirits which float about in the air, or drop down from the etherial region, or crop up from

underneath the soil, should be warded off as laid down before; and the preceptor should enter the sacrificial shed by the western door, after having reverentially walked round and round the former. After that he should take his seat by the earthern platform, absorbed in deep meditation, and purify the component materials of his body, perform the rite known as the internal or the mental sacrifice (Antarjaga), and purify the Mantras and articles to be used in the course of the worship. Subsequent to that, the preceptor should worship his own soul. The composition known as the Panchagavya should be applied as before, and the sacrificial pitchers should be wheeled into their due receptacles, as in the former instance. Therein should be located the principle of absolute bliss (Shiva-tattva), and subsequently the fundamental principles of knowledge and soul (thus numbering three in all) should be psychically merged in the former. The preceptor should locate, by means of his psychic force, the principles thus united and made one, together with their presiding deities, Rudra, Narayana, and Bramha, in the inside of his body from the forehead downwards, by repeating the Nija-Mantra (Om Ham Hām) (14—19). He should locate the different images of the god, together with their innate divinities, in his own body, as enjoined to be done on the former occasion, contemplate himself as covered over with the essence of the god Shiva, and put the part of his forearm known as the Shiva-hasta on his head. The preceptor should contemplate the effulgence of the deity with which his whole innerself had been permeated, as darting forth from the cavity of his brain and flashing through the heaven, dispelling gloom and lighting up the horizon. He should bedeck himself with flowers, garlands and ornaments, etc., and the Bramhan custodians of the idols as well, deem himself identical with the god Shiva, and draw out the sword of knowledge. The sacrificial shed should be purified with the rite known as the

rite of four-fold purification, the stems of kusha grass should be scattered all round, after which they should be gathered up again. The cushion for the gods, such as the god of the homestead, etc., should be spread over the sacrificial small jar [and] they [the god] should be invoked thereupon. The pitcher sacred to the god Shiva, together with the sacrificial small jar which is supposed to protect the former as a weapon, should be worshipped in the Steady Cushion. The Lokapalas should be duly worshipped in the sacrificial pitchers, situate at the corners of the shed over which they respectively preside, together with their weapons, insignias of divinity, and the animals they respectively ride upon. *The preceptor should meditate upon the god Indra*, as possessing a golden complexion and a thousand eyes, decked with a crown, wielding the thunder-bolt in his hand and riding on the celestial elephant Airavata. Similarly the god of fire should be contemplated as of a blood-red complexion, holding a rosary, an alms-bowl, and a spear in his hands, riding on a goat, and carrying a garland of flames on his breast. Likewise the preceptor should meditate upon the god of death (Yama), as riding on a buffalo, carrying a club in his hand, and burning with the blaze of fatal fire. The god Nairita should be meditated as riding on an ass, and with blood shot eyes. The god Varuna (sea-god) should be contemplated as possessing a white complexion, riding on a sea monster, and holding a noose of serpent in his hand. The god of wind (Vayu) should be contemplated as riding on an antelope, and the god of wealth (Kuvera) on a sheep. The trident-weilding god should be contemplated as riding on a bull, the god of eternity (Ananta) on a tortoise and holding a ring weapon, the god Bramha, on a swan, and as possessing four arms and four faces (20—30). According to some authorities, the gods of virtue, etc., should be worshipped in the earthen platform, and the sacrificial pitchers situate at the feet of the pillars at the corner thereof.

The mandate of the god Shiva should be read aloud to the sacrificial pitcher, which should be carried round behind the preceptor, the small jar (Vardhini) following in its train. The god Shiva should be worshipped in the cushion (known as the Sthirashana), who should be worshipped as laid down before, by exhibiting the Mudra known as the Udbhava-Mudra (31—33). The sword should be addressed as follows:—"Oh thou lord of the universe, this sacrifice has been undertaken in thy honour," which should be then immersed in the water of the pitcher. The rite of initiation should be psychically projected either in the sacrificial pitcher or in the sand cushion or in the mystic diagram. Then the preceptor should approach the sacrificial fire-receptacle, after having worshipped the lord of the gods in the mystic diagram. The Bramhin custodians of the divine images, should cleanse their respective fire-receptacles, according to the direction of the preceptor, who would sit facing the central part of the cavities of the fireholes. The Japins or the meditators of Mantras should repeat the Mantra as many times, as laid down in the Shastras; while others should repeat the Sanhita Mantras, and the Bramhins should read out the Hymns of peace from the different branches of the Vedas, to which they respectively belong. The Bramhins who are the Chaunters of the Hymns of the Rig Veda, should read aloud in the east, the Hymns known as the Shrisukta, Pavamani, Maitraka, and the Vrisakapi. In the south, the Bramhins, who are the Chaunters of the Hymns of the Samaveda, should recite the hymns known as the Devavrata, Bharunda, Jesthasama, Rathantara, and the Purusha. The Brahmins, who are the reciters of the Yayurveda Hymns, should read aloud, in the west, the Mantras known as the Rudra, Purusha Sukta, Slokadhyaya and the Brahmanas, while the Brahmins who are the custodians of the Atharva Veda Mantras, should repeat, in the north, the Mantras known as the Nilrudra, Sukshmasukshma, Atharvashira and the Tatpurusha

(34—41). The preceptor should then light up the sacrificial fire in each of the above fire-receptacles, and the different portions thereof such as those forming of the eastern and other parts of the body of the flame, should be respectively put into the fire-receptacles, situate at the corresponding parts of the sacrificial sheds, and offerings of burning incense-sticks, lighted lamps, and sacrificial porridge, should be made unto them. The fire should be consecrated, and the preceptor should perform therein the rite of Mantra Tarpana, after having worshipped the god Shiva, as before. The priest well-versed in the Mantras, should cast the Homa oblations into the fire, for making auspicious the time and the place of the sacrifice, or for removing the harms of omens that portend evil, after which the bliss giving final oblation should be offered. The sacrificial porridge should be prepared as before, and the preceptor should offer the same into all the fire-holes, as before. Then the Yajamanas (persons at whose instance a ceremony is performed) fully attired and bedecked with ornaments, should enter the sacrificial bathing shed, place the image of the god on the [illegible] cushion, perform the rites of Tadana and Abagunthana (covering over with the essence of a Mantra) unto him, and bathe him with the water containing a solution of clay and bitter drugs, after having worshipped him as before. The image or the phalic emblem should be subsequently bathed in turn with the urine of cow, cowdung, ashes, and the water consecrated with the Mantra of Weapon followed by the term "Fat." Then the preceptor who should be an inhabitant of that excellent country (Madhyadesha—Central India), and the Brahmin custodians of idols, should purify the causal principles of their respective bodies, [illegible] the phalic emblem with white flowers, cover that over with a piece of yellow coloured cloth, over which the Dharma Mantra had been repeated, and carry the same to the eas[illegible] [illegible]

north. Then the cushion should be spread over the bed prepared for the god, and the emblem should be laid thereon. The preceptor should mark the body of the phalic emblem with the lines of saffron-tinted strings, and mark, with a thin rod of gold dipped in collyrium, the spot where its eyes would be. The collyrium should be put along the eyes, and the sculptor should carve out the same, as laid down in the Shastras (42—51). The eyes should be carved into a spot; just at the top line of the three quarter part of the entire length of the emblem, or at a spot about half a pada above the half length from the bottom; the carving out of the eyes at such a part being held as the most auspicious, and also as granting the fulfilment of all desires. In all sorts of phalic emblem, the eyes should be carved into a spot above the three quarter length of the same, divided into Bhaga measures, as previously dealt with. (See Chapt. 54.) In a phalic emblem, measuring a cubit in length, the cavity of the eyes should be of the eight parts of Yava divided into nine parts, both in depth and breadth. So in a phalic emblem measuring a cubit and a half, the sockets of the eyes would measure, in all dimensions, a eighth part more than what has been specified in the preceding case. In a phalic emblem measuing nine cubits, the cavity of the eyes would respectively measure eight Yavas in length, depth and breadth. In all instances where the length of the phalic emblem would increase by a Pada measure, the measures of the occular cavities would, also, correspondingly increase by a Yava measure. The lines laid down around the top line of the emblem, would also increase by three parts, both in breadth and depth, and in all cases, the crown of the emblem would be narrow and tapering (52—59.)

The region of the eyes should be divided into eight parts, and the lower part of the crown of the emblem into two. The two lower parts of the region of the eyes, divided as above, should be left out; and the remaining six parts should

be carved into three lines or borders, carried round and united at the back of the emblem's head. The border lines at the top, forming, as it were, the gland-border of the emblem of universal progenation, should be made of a Yava measure, where the phalic emblems would be made of gems or gold; and the emblem should be made endowed with the eye-sight by carving the above mark into the part indicated before. The lines bringing out the characteristic features of the emblem, should be worshipped with honey and clarified butter, by repeating the Mritunjaya-Mantra, with a view to remove the impurities incidental to sculpturing. The phalic emblem should be worshipped, after having bathed the same with clay, etc. The sculptor should be rewarded, and gifts of cow should be made to the preceptor. The phalic emblem should be worshipped with lamps lighted both on the right and the left; and married ladies should sing hymns in praise of the deity. The body of the emblem should be rubbed over with the substance known as the Rochona. The married women should be dismissed with gifts of molassses salt and paddy. The preceptor, jointly with the Brahmin custodians of idols, should bathe the phalic emblem with clay, cowdung, cow's urine, ashes and water. Subsequently the preceptor should bathe the abovesaid emblem with the compositions known as the Panchagavya and Panchamrita, and with astringent and bitter drugs, together with the water containing a solution of the drugs known as the Sarvoushadhi. After that, the phalic emblem should be bathed with water containing white flowers, fruits and the washings of gems, gold, horns and barley, and a thousand jets of rain water should be let loose on the head of the same. Subsequent to that, the emblem should be again bathed with the waters obtained from the sacred pools, and the river Ganges, and waters out of the pitcher sacred to the god Shiva, or in which the ocean known as the ocean of thickened-milk had been invoked. (60—69.)

The phalic emblem should be worshipped with the paste of astringent drugs and that of sandal, and flowers should be offered to the deity of the same by repeating the Brahma-Mantras, and a piece of red cloth with the Mantra of Armour. The flowers of Nerium Odorum should be waived before the emblem. The Argha offering should be composed of articles such as the stems of kusha grass, etc., soaked in milk and the washings of clarified butter, and the preceptor should offer the same to the god in the emblem, who should be propitiated with hymns and a repetition of the Purusha Mantra. The rite of Achaman or of rinsing the mouth with water, should be be performed by repeating the Hrid-Mantra and the preceptor should address the deity as "Rise O lord." Then the phalic emblem should be carried to the sacrificial shed in a divine chariot, and the articles essential to his worship should be put into the same. The emblem should be laid down in the bed prepared at the western door of the shed. At the same door, a cushion made permeated with the essence of the goddess of energy, should be spread out for receiving the emblem and its pedestal. The part of the emblem known as the Brahmashila should be stowed to the west thereof. The sacrificial pitcher in which the psychic sleep had been induced, should be converted into the Sthira (immoveable seat) of the god as described before, and stowed in the noth-east corner of the shed; which is held sacred to him. The Argha-offering should be presented to him by repeating the Mantra, and the phalic emblem should be raised out of the bed, by uttering the Shiva-Mantra, and deposited on the cushion, with its head turned towards the east. The phalic emblem should be again worshipped with incence-sticks, and garments, and household furniture should be offered to it, according as the means of the consecrator would admit of, by repeating the Mantra of Armour and the Hrid-Mantra respectively. The gods of virtue should be worshipped with the Sristi and other Mantras in turn, and

a vessel full of honey and clarified butter should be placed at the foot of the emblem, as an unguent of the god. The priest officiating at the ceremony, and who should be an inhabitant of that excellent country, known as the Madhya-desha, should merge in the body of the emblem all the fundamental principles of the universe, together with their respective presiding deities, and divide the abovesaid body into three parts, with a garland of flowers, sacred to the god Shiva (70—79).

In the three divisions of the entire body of the phalic emblem made as above, the preceptor should locate the fundamental principles, beginning with the principle of Māya (illusion) and ending with that of absolute energy (Shakti), together with the principles of soul, knowledge, and pure bliss, in the order in which they stand in the universal creation, in the different parts of the emblem such as the square, the octagonal, and the round part. The presiding deities of the above three principles, such as the gods, Brahma, Vishnu and Rudra, should be psychically projected into each of the abovesaid divisions, and likewise the different embodiments of the god,—such as the earth, the fire, sacrifice, the water, the air, the moon, the sun, and the sky, together with their respectives deities such as Sarva, Pashupati, Ugra, Rudra, Bhava, Mahesha, Mahadeva and Bhima, and the Mantras respectively sacred to them (La, Va, Sha, Sa, Cha, Ya, Sa and Ha)—should be located therein. The preceptor well-versed in the Mantras, should merge in the spirit of the sacrifice of which the five fire-receptacles are the indispensible adjuncts, the five material embodiments of the god, such as the earth, water, fire, air and the sky, by repeating the Pranava (Om) or the Hrid-Mantras sacred to the god, together with their respective inmate divinities, such as Brahma, Dharanidhara, Rudra, Isa, and Sadaksha. The essential matters spoken of above, together with their respective deities,—should be

located in the order which they occupy in the created universe. The consecrator who is a seeker of salvation, should locate the principles of non-action, etc., with their respective presiding deities, such as the gods, Ajata, etc., instead of the thirty-six principles, spoken of above, and contemplate the principle of the soul as pervading them all. (80—87.) The Brahmin custodians of the divine image should see in their soul, if absolutely pure, the gods known as the Vidyashas, while they should meditate upon the images of the gods Lokapalas, in the event of their souls not having been made absolutely pure. The groups of the different fundamental principles, respectively numbering twenty-five, eight, five and three, together with their presiding deities such as Indra etc., should be worshipped as follows:—"Om Ham obeisance to the principle of pure energy. Om Ham obeisance to the presidiug diety of the same. Om Ham obiesance to the image. Om Ham obeisance to Shiva, who is the presiding diety of the same. Om Ham obeisance to the earth-image. Om Ham obeisance to Brahma, who is the presiding deity of the images at large. and Om, Ham, obeisance to Rudra, who is the presiding deity of principle of bliss" (88—89.)

The preceptor should recite the above Mantras from the region of his umbilicus, the sound of which would spread all round mingled with the tolls of bell. The Mantras should be taken into the region of the heart and merged in the effulgent image of Shiva, situate in the lotus of the twelve petals (the occult nerve ganglion known as the solar plexus) and therein, the god should be meditated upon as shining resplendent with the beams of thirty eight Kalas, effulgent as the sun, and the only omnipotent being in the universe. The preceptor, should project the same into the phalic emblem, whereby the rite of Jivanayasa (projection of vital energy) should be performed (90—92).

Now I shall describe the process of performing the rite

of Nayasa in the divine pedestal. The pedestal should be washed with water, plastered over with the paste of sandal, and covered over with a piece of cloth containing an aperture like the female organ of generation. The five sorts of gems should be driven into the pedestal, situate at the north of the phalic emblem, which should be stowed and worshipped in the same manner as the phalic emblem. After that, the pedestal should be again washed with water, and deposited at the foot of the phalic emblem. The rites of ablution etc., should be performed unto all the goddesses of energy and the divine bull, who should be united with the stone pedestal, the emblem of the universal receptivity, by repeating the Mantras, begining with " Om" and ending with Hrim (Ham ?) as follows :—

"Om Hum Hrum obeisance to the energy of action, Om Hum Hram Svaha (obeisance) to Mahagouri, the beloved wife of Rudra (this is to be performed on the pedestal). Om Ham obeisance to the universal capacity of holding. Om Ham Obeisance to the Vrisbha (bull)." Before worshipping as above indicated, the preceptor should lay down round the pedestal, three circles of consecrated ashes, the stems of Kusha grass, and the *seeds of sessamum orientale*, for serving the purposes of moats as it were, and worship the Lokapalas with their weapons for guarding the same. The five Nayikas (the companions of the wife of Shiva) such as Dharika, Dipti, Utyugra, Jyotsna, Valotkata, Dhatri, Vidatri, should also be located in the divine images of peace. In the alternative, the Nayikas such as Vama, Yasta, Kryaguna, should be located therein, or the principles of knowledge, action and volition should be located in their stead (93—100). The five principles of Tama (Vanity), Moha (ignorance), Ksama, (kindness), Nistha (devotion), Death, illusion, Bhabajvara, or the three principles of Mahamoha, Ghora, and Jvara, or the three principles of action, knowledge and volition, together with the three Nayikas such as Vadha,

etc, should be located in the three indomitable principles of soul etc, (100—102). Even in the present case, the god Sarva should be worshipped with the goddesses Gouri etc. both on the pedestal and the part of the phalic emblem, known as the Brahmashila. Having located the deities and principles as above described, the preceptor should approach the sacrificial fire-receptacle, and invoke therein the god Mahasvara, on the border thereof; the principle of action having been located in the other border.

The preceptor should locate the phonetic symbol of the Nada mantra "Om" in his lower lip. Then the union of the occult psychic beam with the sacrificial pitchers, sand-cushion, the fire lighted thereon, and the god Isha, located therein, should be brought about in the following way. The preceptor should rouse up the stream of his psychic energy resembling the fibre of a lotus stem, with one stroke of the Kumbhaka. The force or light thus evoked would again at once rise upwards, enter into the disc of the sun, which emerging thereout, would descend into the sacrificial pitchers and the sand cushion, etc., above enumerated. All the Brahmin-repeaters of the Mantras, respectively seated before the hallowed fire-receptacles, would do the same; and the goddess of energy known as Dharika (lit-capacity of holding) together with the fundamental principles and their presiding deities, the images and their inmate divinities, should be psychically located in the fire-holes; and the rite of Tarpana should be done unto them, by casting oblations of clarified butter into the same (103—108).

Having thus performed the rite of Tarpana, hundred or five hundred oblations should be cast into the fire, by repeating the Sanhita Mantras, with a view to invoke the presence of the deities and the principles above enumerated, after which the final oblation should be offered. The Brahmin-custodians of idols should likewise perform the above rites. Then the rite of Tarpana should be again performed unto the goddess

of mercy, by repeating the Brahma and the Angamantras. The preceptor should touch the foot of the phalic emblem washed with the waters of the sacrificial pitchers, with the ends of the Kusha grass, and repeat in mind the Mantras as many times, as the oblations had been cast into the fire. The presence of the god should be invoked by repeating the Hrid-Mantra, and the rite of Avagunthana should be performed by rehearsing the Mantra of armour. Thus for the purification of the parts of the phalic emblem, respectively presided over hy the gods Brahma and Vishnu, the preceptor should perform the Homa and the Japa (repetition of Mantras) as many times, as above enumerated, and touch the middle part thereof, with the end and the middle part of a consecrated Kusha grass. The contact should be made as follows:—"Om, Ham, Ham, Om, Om, Om, Em, Om, Bhum, Bhum, obeisance to the Vajhyamurti. Om, Ham, Vam, Am, Om, Om, Am, Sham, Om, Bhum, Bhum, Vam, obeisance to the fire-imaged god." Similarly the other manifestations of the god such as Yayamana, etc., should be contemplated and touched in the body of the phalic emblem, with the ends of the Kusha grass, as laid down before. Likewise the five different manifestations of the god should be located and communed with, where the five images only would obtain. The three fundamental principles, known as the principles of soul, knowledge and bliss, should be united with the pedestal. and the imaged bull beside the emblem, by repeating either the principal or the Atmamantras. Hundred oblations of clarified butter should be cast into the sacrificial fire, for the purification of the different parts the phalic emblem, and hundred and eight with the Mantra, held sacred to Shiva, with a view to make up any deficiency in performing the sacrifice (109—117). Then the preceptor should whisper into the ears of the god Shiva, (the phalic emblem) the following prayer. "Om obeisance to the god Rudra. O Rudra, I make obeisance to thee. Make

whole and complete, O lord, whatever has been done defective and informal by me, permeated with thy essence, in connection with this sacrifice, and kindly accept the same." Over the pedestal, the preceptor should read aloud as follows:—"Om, Hrim, obeisance to Shankari. Make whole and complete this undertaking, O goddess!" In the body of the phalic emblem, the preceptor should perform the rite of Nyasa, and psychically project the force of the energy of action, into the stone-slab known as the Brahmashila, placed upon the pedestal. The energy known as the capacity of holding, should likewise be located therein. The Adhivasa ceremony should extend over seven, five, or three consecutive nights, or occupy a single night only, without which a ceremony of consecration is held as barren of fruits. The precepor should offer hundred oblations of clarified butter, and make offerings known as the Bhutavali, after having worshipped the sacrificial pitchers, every day in the course of Adhivasa ceremoy, which is so called from the stay or the continuance (Vasa) of the disciple in sack cloth and ashes, by the side of the preceptor (118—124).

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CHAPTER XCVII.

THE GOD said:—The preceptor having performed the rites of his daily and morning worship, should worship the warder gods, and subsequently enter the temple and purify the component principles of his body (1). Then he should worship the presiding deities of the different quarters of the heaven, together with the sacrificial pitcher and the small jar; and cast eight handfuls of oblation into the fire, in honor of the god Shiva and the fire-god. Subsequent to that, he should enter the temple, after having first obtained permission of the god in that behalf, and remove the harms and

evils lodged therein, by repeating the Shara (arrow) mantras followed by the terms "Hnu, Fut." The phalic emblem should not be established just at the middle of the temple, so that it might be free of the defect of bedha (piercing), and which should be accordingly placed a Java or half a Java apart from the exact centre, to the north-eastern corner of the temple. The slab known as the Ananta, and which is the symbol of universal receptivity, should be first established by uttering the principal Mantra, sacred to the god. Over the same the stone slab Achala which is emblematic of the cushion of Shiva, which as such has access every where in the universe, should be placed by uttering the above-said Mantra, or by repeating the Mantra which runs as follows :—"Om obeisance to the all pervading, unchangeable, immoveable goddess Achala. Hum, Lum, Hriun Swaha ! continue here, O goddess, according to the direction of the god Shiva" (2—7). Having thus addressed the deity, the preceptor should guard against his going away, by exhibiting the mudra known as the Rudra mudra.

After that, the preceptor having mentally repeated the Mantras sacred to the Lokopalas, should meditate with his whole soul, upon the different sorts of metal, and mineral, such as the diamond, jems, iron, gold, orpiment, and the drugs and cereals enumerated in the preceding chapter. The above substances should be contemplated as possessed of the attributes of imparting strength, beauty, energy and a good complexion. The sacrificial pitchers respectively made of gold, silver, etc., should be stowed in holes dug out in the different directions of the temple, such as the east, etc., and the image of the bull should be established facing the door of the temple. In the hole or the cavity at the centre, should be placed the golden pitcher, plastered with the earth obtained from the banks of the rivers, or the peaks of mountains. In the next hole, should be placed the pitch er painted with lamp black and containing honey and

sundried rice, and in which the ashes of gold or silver mixed with all sorts of seeds, had been stowed. In the same pitcher a stem of lotus flower made of gold, silver or iron and perforated with holes, should be immersed, together with the essence of the supreme deity and the goddess, and the eternal cushion of the former. The hole or the cavity should be washed with a quantity of sacrificial porridge, or plastered over with a solution of scented gum resin (Guggula), after which the preceptor should cover the same with a piece of cloth, and repeat thereover the Mantras of weapon and armour, by way of doing unto it the rite of protection (8—16). Offerings should be made to the preseding deities of the differnt quarters of the heaven, and the preceptor should rinse his mouth with water, and cast hundred oblations with the final one into the sacrificial fire, by repeating either the Mantra of weapon or the Mantra sacred to the god Shiva, with a view to remove any defect that might have lurked in the stoneslab and the cavities for sacrifical pitchers, or incidental to polluted contact or contamination. The gods occupying the different parts of the diagram known as the Vastumandala, should be respectively propitiated with an oblation; and the preceptor should raise the god and his cushion with the chauntings of the Hrid mantra, and approach the phalic emblem subsequent thereto; the Brahmin custodians of idols, having been posted in the different corners of the temple. The preceptor after having performed the sacrifice in honour of the god, should circumbulate the temple, accompanied by the four Brahmin custodians of idols, and deposit the phalic emblem in front of the door, known as the door of bliss (Bhadraksha). The Argha offering should be presented on the head of the phalic emblem, which should be deposited at the door or the threshold, care having been taken to avoid its contact with the door or the doorframe. Even in an unfinished temple, the

phalic emblem should be made to enter, or it should be swung through the principal entrance of the temple, and should not be entered through any other opening under any circumstance. Then the phalic emblem should be placed on its seat in front of the temple door, with the flourishes of trumpet, and offerings of green grass and sundried rice should be made unto it. Tho preceptor should adress the emblem as "Rise Oh lord," and subsequently read aloud the Mantra known as the "Great Pushupata," after having removed the sacrificial pitchers from their cavities with the help of the Murtipas (Brahmin-custodians of idols) (17—18). Then the phalic emplem should be raised up and smeared with the paste of sffron; and the preceptor should meditate upon the god as united with his goddess, by whom the emblem should be considered as protected. The preceptor should repeat the principal Mantra sacred to the god, and afterwards place the same in the cavity. The two parts of the phalic emblem known as the Brahmashila, should be buried underneath the soil, or an eigth part of the entire length of the Linga should be underneath the earth. The phalic emblem should be soldered to a plate of lead, buried waistdeep under the ground, and the outlying parts of the cavity should be filled up with sand. The preceptor should address the emblem as "Be steady Oh lord!" Then having invoked and located the god, from whom all things take their shape, in the phalic emblem made steady as above described, the preceptor should also locate therein the goddess of energy, by repeating the principal Mantra, and the principle of Niscala by uttering the Sruti Mantra. If the head of the phalic emblem leans towards the south, at the time of fitting the same in its cavity, the preceptor should offer oblations with the Mantras sacred to the presiding deity of that quarter of the heaven, and the final oblation should be offered with the same Mantra, and renumerations should be given to the preceptor. The preceptor should cast a hundred oblations

into the fire, by repeating either the principal or the Vaharupa Mantra, in the event of the phalic emblem having leaned towards the left hand side, or dropped down slatingly or having been splitted or cracked, and in all other defects the preceptor should perform the Bliss-confering rite known as the Shiva-Shanti. A phalic emblem, looked at by the preceptor doing the rite of Nyasa unto the same, becomes devoid of all defects. The Mantra sacred to the goddess Gouri, should be psychically projected into the body of the phalic emblem, and the pedestal should be consecrated by repeating the Sristi Mantra. The sides of the emblem should be made smooth, by rubbing them with sand and particles of diamond. Then the preceptor and the custodians of idols should pour out water of peace, out of a pitcher raised above the head of the phalic emblem, and similarly bathe the same in the compositions known as the Panchamrita (milk, curd, clarified butter and honey), etc. The emblem of the supreme god should be smeared with the scented paste of sandal, and worshipped with the Mantras respectively sacred to Uma (the wife of Shiva) and Maheshwara (Shiva—the supreme deity), and the preceptor should touch the parts occupied by them in the body of the phalic emblem, with the ends of his fingers entwined in the posture of the mudra (manual sign) known as the Linga mudra (the sign of the organ of generation.)

Then the learned preceptor should worship the phalic emblem with the six articles of worship (Sadanga), psychically merge in the same the three fundamental principles of soul, knowledge, and bliss, and locate in its part known as the Kriapitha (seat of action), the different images of the god, together with their presiding inmate divinities, and subsequently bathe the same, after having smeared it with sandal paste, and located therein the essence of the god (Shiva) as its sole pervading principle. Fruits, incensesticks, lighted lamps of clarified butter, plates of edible offerings and

garlands of flowers should be presented to the deity (the phalic emblem) by repeating the Hrid-Mantra, the articles enumerated in the preceding line should be such, as the means of the consecrator would admit of. The Argha offering should be made unto the emblem subsequent thereto, and the preceptor should meditate upon the god by mentally repeating the Mantra sacred to him, and assign the merit thereof to the god, after having jointly addressed him with the custodians of idols (Murtipas) as follows:—"Be pleased to stay in this temple, Oh lord, as long as the sun, moon, and the myriads of constellations would shine and blaze. Having thus made obeisance to the deity, the preceptor should walk out of the temple by repeating either the Hrid or the Pranava-Mantra; and thereafter consecrate the image of the divine bull in front of the temple door. Offerings should be made a hundred times as before, by repeating the Mritunjaya-Mantra, with a view to make up any omission or deficiency unwittingly made in performing the sacrifice; and hundred oblations should be offered to the god Sashiva, by repeating the Shiva-Mantra, the oblations being composed of sacrificial porridge, where earthly peace is the only object wished for by the performer (27—44). The preceptor should address the god as, "Make good, Oh thou Supreme lord, whatever has been omitted by me, either through ignorance or inadvertance. The merit of performing the sacrifice should be made over to the husband-god of the universal mother (Amivikesha), who is the primal origin of all the worlds, animals and gold, and from whom all songs music, and harmony have emanated. For four consecutive days, gifts and festivities should be made and held around the temple, and the preceptor with the custodians of images should continuously cast oblations into the sacrificial fire, during the three days and nights following the day of consecration. On the fourth day, the final oblation, composed of the sacrificial porridge, should be cast into all the fire-recep-

tacles, purified with the oblation known as the Sampata offering (*lit.*,—Oblation ushering in the sacrifice), the Mantra which should be repeated on the occasion, being called the Vahurupi-Mantra. For four days after that, the flowers used in the sacrifice should be kept in the temple, after which they should be removed, and the phalic emblem should be again bathed and worshipped as an ordinary phalic emblem. The worship should be made by repeating the general Mantras sacred to Shiva, after which its consciousness should be taken back, and the god Shiva should be bid adieu. In the case of a phalic emblem not falling under the above category, the rites of invocation, manifestation and bidding farewell should be performed according to the capacity of the worshipper, the rite of bidding adieu consisting of taking leave of the god till next day (45—50).

According to several authorities seven oblations, after the close of the sacrifice, should be cast into the fire, dedicated to the seven divine attributes of the god Shiva, such as the attributes of steadiness, immeasurableness, cognisance of his own originless existence, eternity, universal locomotion, and deathlessness. The oblations should be cast as follows:—"Om obeisance to Shiva (phalic emblem) Be thou steady, Oh God. Om obeisance to Shiva (phalic emblem). Be thou immeasurable, Oh God. Om obeisance to Shiva (phalic emblem). Be thou cognisant, Oh lord, of thy own originless existence. Om obeisance to the phalic emblem. Be thou eternal, Oh lord. Om obeisance to the phalic emblem, dost thou have access every where in the universe, Oh lord, and Om obeisance to the phalic emblem. Be immortal, Oh lord." Then two pitchers, full of water, should be made permeated with the essence of the god Shiva, and the phalic emblem should be bathed in the water out of one of the aforesaid pitchers, the contents of the other pitcher being reserved for performing therewith the rite of ablution known as the Kartrisnana, The preceptor should

walk outside on having taken permission of the god, and locate in the north-east corner of the temple, and beyond the sacrificial enclosure, the god Chanda, contemplated as seated on a cushion measuring a Dhamagra. The rites of Nayasa should be done unto him, and oblation should be offered in his honour as laid down before, and the preceptor should meditate upon his divine essence and worship him conformably to the class of worship known as the Brahmani-Archana, with its essential rites and features as follows:—"Obeisance to Sadyajata, "Om, Hum, Fut, Om, Vim, obeisance to Vamadeva, Hrum, Fut, Am, Vum, obeisance to Aghora, Hrum, Fut, Om, obeisance to Tatpurasha and Voumishana, Hrun Fut. The merit of repeating the Mantras should be made over to the god, and the preceptor should address him as follows:—"Stay in this temple, O Chanda, as long as the god Shiva shall continue therein. Make whole and complete, O lord, whatever has been omitted by me through ignorance or inadvertance."

O Brahman, the god Chanda should not be invoked in the temple, where phalic emblems known as the Vana or the Shayambhu Lingas, or an image of the god should be installed. The preceptor should worship the god Chanda, and the consecrator of the temple with his son and wife, according to the rites enumerated in the worship of the presiding deity of the sacrificial sand cushion, with his mind intently fixed upon the one supreme cause, which is the real underlying substratum of [the universe, and which evolves itself out into multitudinous forms of beings and existences. The preceptor should bathe the Yayaman (the consecrator) and his wife and children with the waters out of the sacrificial pitchers, situate at the east and other sides of the temple, and the Yayaman should worship the preceptor as the god Maheshvar, without any distinction whatever; and make gifts of gold, cow, and land to him and the repeaters of Mantras and the custodians of images. The sculptors and astrologers

should be satisfied with presents, and the indigent and the miserable should be feasted with sumptuous repasts. The gifts made over to the preceptor, etc., should not be too much costly and expensive, and the Yayaman should address the former as follows :—"Pardon me, O thou ocean of mercy, for the trouble, I have directly put you to, in connection with this sacrifice. The preceptor should place in the hands of the Yayaman, sun-burnt rice and the stems of kusha grass, which should be looked upon as permeated with the merit of consecrating the divine temple, and glowing resplendent as a star. Subsequent to that, he should make obeisance to the supreme lord, covered over with the essence of the Pashupata-Mantra (sacred to the manifestation of Shiva, known as Pashupati or the lord of animal beings.) Then the Bhutas or the attendant goblins of the god, should be propitiated with offerings, and the preceptor should address them as follows :—"Stay here in bliss, each of you, as long as the god Shiva shall graciously continue herein." The sacrificial shed covered with pieces of cloth, and containing all the articles used in the course of the sacrifice, should be given to the preceptor and the sculptor should take the sacrificial bathing shed and all other articles found therein.

O Brahman, other gods headed by the god Sadhya, etc., should be installed in the temple, by repeating the Mantras, recorded in the Agamas, together with the different fundamental principles, such as the principle of good (Satattva) etc., forming the veils of the abovesaid godheads, and which should vary as the beginning letters of the names of the gods would differ. The different holy pools and sacrificial cereals should likewise be located therein, together with the Kinnaras, and the gods known as the Kshetrapalas, whose abode is the essential principle of the earth matter. The sacred pools and the goddesses Saraswati and Lakshmi should also be located in the temple for the purpose of performing at times the rite of oblation therein (57—71). The presiding

deities of the different Bhuvanas, dealt with before, should also be invoked in the temple, and the preceptor should ensure their continuance therein. Similarly should be located therein the attributes of Brahma, the god of creation, such as those of creating and giving mobility at the outset, to the innumerable myriads of firy atoms which freely moved about in the bosom of the universal space, and which under the influence of a mysterious affinity and cohesion, formed themselves into that primordial firy globe, known as the Brahmanda or the primordial egg, and which moving in the wake of two different aspects of one and the same principle of disintegration, *viz.* the centrifugal and the centripetal force, subsequently fathered these infinite hosts of suns and their satellites. The attributes of the creator god (Brahma) such as those of absolute and paramount sovereignty over the created universe, together with the threefold god-head of Hari, and the principles of proper sensibles, etc., respectively domineered over by them, should be psychically ensconced in the earthly abode of the deity. Likewise the divine attributes of the gods, Natyesha (the presiding deity of the histrionic art), Gana, Matrisha, Yaksesha, Sharajanma, and Shiva, together with the five auspicious Gems, should be ensconsced in the hole or cavity of the adytum, the sixth part at its back having been left apart, where the same would be divided into six equal parts or divisions. The image of the deity should be placed on the fifth part of its seat, where the latter would be divided into eight equal divisions, the installation of an image on the seventh part, being always held as auspicious (72—77).

In the case where an image or picture of the god should be consecrated in the stead of a phalic emblem, the rite of purification should be made by simply meditating upon the same, and the rites of ablution and driving in of gems, etc., spoken of before, should be mentally performed. The rites of opening up of the eyes, and the spreading out of the

cushion, should be made by offering flowers containing no humidity in them, so that the colouring of the picture might not be affected in the least (77—79).

Oh Brahman! now I shall deal with the procedure, which should be adopted in installing a phalic emblem of the Chala class. The Pitha, or the seat proper of the emblem, should be divided into five, or three separate parts: and the fundamental principles enumerated before, should be divided into as many sets or groups, and psychically projected into the body of the phalic emblem. The body of a phalic emblem made of crystal, should be duly purified by uttering the Sristi-Mantra, but the slab known as the Brahma-Shila, the auspicious Gems, and the Pravuti should not be consecrated, in the instance under discussion. The preceptor should perform in mind, the rite of placing the emblem on its pedestal. The phalic emblem, known as the Vana or the Shyambhu Lingas require no purification. The rites of ablution in the case of a Chala or movable phalic emblem, should be made by repeating the Sanhita-Mantras, and likewise the rite of Nyasa and the casting of oblations into the fire, should be done with the same Mantra. The sacred rivers, oceans, and mountains should be invoked as laid down before. The hallowed earthly phalic emblem together with its pedestal made of clay, should be worshipped according to the rite of Diksana, which should be thereafter cast into the water; and the preceptor should take back and merge in himself the Mantras with which the worship had been performed. The worship of such an emblem, grants the wished for object after the lapse of a year. The installation of images of Vishnu or of other gods should be made, Oh Brahman, by repeating separate Mantras which should be discussed in its proper place (80—86).

CHAPTER XCVIII.

THE GOD said:—Hear me, Oh Skanda, describe the process of installing an image of Gouri, together with the mode of worshipping the said goddess. The sacrificial shed should be raised as before, and the image of the goddess should be placed in front thereof. Subsequent to that, Oh Guha, the goddess should be laid down in bed, into which the essence of the Mantras of images had been projected by means of soul-force, and fundamental principles of soul, knowledge and bliss, together with the god Shiva had been located. The preceptor should meditate upon the goddess of absolute energy, as occupying the different parts of his own body, and cast oblations into the fire, as laid down before, by way of performing the Homa ceremony unto her. Then the pedestal should be united with the principle of universal action, which should be contemplated as pervading the region of the pedestal, filled in with auspicious Gems described before. After that, the image of the goddess which is the symbol of universal force, should be placed on its pedestal by repeating the two Mantras specially sacred to her. The principle of universal action (Kriashakti) should be projected into the body of the pedestal, and the principle of wisdom into that of the goddess with whom the all-pervading energy (Vyapinishakti) should be united. The goddesses Amvica and Shivanamni should be invoked and worshipped as follows:—"Om obeisance to the capacitating virtue of the universe, Om obeisance to the primordial tortoise bearing the same on its back. Om a similar obiesance to the god Skanda. Om Houm, obeisance to the god Narayana, Om obeisance to the sovereign attributes of the supreme diety, Om, Am obeisance to the Adhachhadana (*lit.*,—the under-lining of the divine cushion). Om obeisance

to the lotus-shaped cushion of the goddess. Om obeisance to the upper-lining of the same. Om Ham obeisance to the lotus-shaped cushion." Then the gods such as Keshava, etc., should be worshipped.

Om Hrim obeisance to the petals of the lotus-seat, where in the gods Puskaraksha, etc., should be worshipped, as "Om Ksham obeisance to the gods Pukkaraksa, etc. [Om Ham obeisance to Pusti (the goddess or the principle of growth.) Hrim obeisance to the goddess of knowledge (Gnana), Hrun obeisance to the goddess or the energy of action. Om obeisance to Nala, Rum, obeisance to the god of virtue. Rum obeisance to the god of wisdom. Om obeisance to the god of apathy towards the world and its concerns (Vairagya). Om Vaim, obeisance to the god of impiety. Om Rum, obeisance to the god of ignorance, Om obeisance to the spirit of worldliness (Avairagya). Om obeisance to the presiding deity of indigence (Anishvarjya). Hum obeisance to the speech. Hum, obeisance to Ragani. Kraim, obeisance to Jvalni. Om, Hrun, obeisance to Shama. Hrum obeisance to Yasta. Om, Hroun, Roum, Kroum, obeisance to the nine goddesses of energy. Goum, obeisance to the cushion of the goddess Gouri. Goum obeisance to the image of Gouri."

O Skanda,—Now I shall enumerate the Mantras sacred to the goddess Gouri, which are as follows:—"Om, Hrun, Sa, obeisance (Shwaha) to Mahagouri, who is the beloved wife of the god Rudra. Obeisance to Gouri, Gam, Hrum, Hrnu, Gum, Shiva to both the armour and the tuft of hair on the crown (of the worshipper). Gom to the eyes, Gom to the (Mantra) protecting the worshipper as an weapon (Astraya). Om, Goum, to the goddess or the principle of true or scientific knowledge. Om, Gam, obeisance to the goddess or the principle of action." Thereafter the gods such as Indra, etc., should be worshipped in the eastern and other quarters of the heaven, over which they respectively preside. Then "Om, Sum, obeisance to Subhaga, Hrnu,

obeisance to Lalita, Om, Hrim, obeisance to Kamini, Om, Hrum, obeisance to Kamashalini."

An image of the goddess Gouri should be installed by reading out the above Mantras which are held sacred to her. The preceptor should worship the goddess in the image, with the abovesaid Mantras, and mentally repeat the same. A person who installs an image of the goddess in the manner indicated above, attains all merit (1—8.)

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CHAPTER XCIX.

The God said:—Now I shall describe the process of installing an image of the sun-god. The sacrificial sheds should be raised as before, and the rites of ablution, etc., should be performed according to the rules laid down in the preceding chapter. The sun-god should be located in the cushion spread out, as before, in front of the temple-door, together with his attendants and attributes, and the goddess, Vidya (learning). The preceptor should likewise project into the same, with his soul force, the three fundamental principles of soul, knowledge and bliss, as in the previous instance, and the five material principles of sky, light, water, etc. The rite of purification should be done, and the pedestal should he purified as before and the preceptor should project into the same the divine attributes ending with that presided over by the god Sadashiva. The pedestal should be established and made permeated with the goddess of energy called Sarvotomukhi, and the preceptor should place thereon the image of the sun-god by uttering the Mantras sacred to him, and which have been enumerated before (1—5).

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CHAPTER C.

THE GOD said :—Now I shall describe the rite of consecration which should be made in connection with the doors of a divine temple. The door-frames should be washed with water saturated with a solution of bitter drugs, and laid down in the bed, as directed in the case of a phalic emblem. The three fundamental principles (Tattvas) of soul, knowledge, and bliss, should be respectively projected into their lower, middle, and upper parts, and oblations of clarified butter should be cast into the fire, accompanied at each instance by a chanting of the Rupa-Mantras. The god of homestead (Vastu) should be worshipped at a little distance from the temple-door, by repeating the Mantra of eternity (Ananta), the five auspicious gems should be buried underneath the same, and the ceremony of peace-giving Homa should be performed as previously described. A bundle containing barley, sun-dried rice, and the medicinal plants respectively known as the Ridhi, Vridhi, Mahatila, Go, earth, mustard, Rajendra, Mohini, and Laksana, should be buried underneath the temple, for protection thereof. The goddess of universal nature (Prakriti) should be located in the ornamental globe over its pinnacle, by repeating the Pranava-Mantra. The fundamental principle of soul should be psychically projected into its foundation, a little to the north of the door, the principle of knowledge at its two sides, and the sky within, should be made permeated with the essence of the fundamental principle of bliss. Then the god Maheshanatha should be installed by repeating the principal Mantra, and the Homa oblations should be cast into the fire, in honor of the warder-gods, Nandi, etc., by repeating the name of each. The oblations spoken of in the preceding line, should number either fifty or a hundred in all, and the

preceptor having made offerings unto the presiding deities of the different quarters of the firmament, should cast a hundred oblations into the fire, with the Hati-Mantra, for making up any defect or omission made in performing the ceremony, after which, remuneration for finishing the same, should be given to him (1—9).

CHAPTER CI.

THE GOD said:—Now I shall describe the process of consecrating a divine edifice. The vault having been arched and completed, the preceptor should place one of the sacrificial pitchers containing a solution of the composition known as the Panchagavya, honey and thickened milk, and in which the five auspicious Gems had been immersed, on the lotus-shaped mystic diagram, over which the virtue of holding (Adharshakti) had been located. The pitcher should be smeared over with a paste of scented sandal, and a piece of cloth should be tied round its neck, and garlands of sweet-odoured flowers should be hung round the same. The preceptor should decorate the temple with festoons of mangoe leaves, perform the rite of Sakalikaran in his body, and carry, up by restraining his internal vital winds in a Puruka form of Kumbhaka, the occult stream of his soul energy, permeated with the essence of the universal soul, into his occult psychic nerve-ganglion over which the god Shambhu presides. Then he should take the same into the occult nerve-ganglion, known as that of the twelve petals, and subsequently cast the same, resplendent as a spark of fire, into the sacrificial fire, by practising a Rechaka form of

Kumbhaka. The Ativahikas of tantras (beatific states) should be located in the pitcher into which the above soul-spark had been projected, together with the image of the god Vagishvara and the ten vital winds, and the thirteen sense-organs and their presiding deities, by repeating the name of each, preceded by the Pranava-Mantra. The two fundamental principles of illusion (Maya) and the universal space, standing in the relation of cause and effect towards each other, and the gods known as the Vidyesha (gods of learning) together with the essence of the god Shambhu, which should be regarded as the propelling principle of the abovesaid gods and attributes, should also be located in the same, by repeating the Mantras held sacred to him; and the pitcher should be looked upon as fully saturated with the essence of the above divinity. The preceptor should exhibit the Rodha-Mudra, by way of guarding against the outgoing ol the deity. The act of location mentioned above, should be made in the golden pitcher sacred to, and permeated with the essence of, the supreme absolute (Purusha). The pitcher should be purified by smearing it over with a paste of the composition known as the Panchagavya, and subsequently laid down in the bed prepared as previously directed. The preceptor should meditate upon the goddess Uma and the gods Rudra and Umapati at the time of depositing the above pitcher, wherein the Mantra sacred to the god Shiva should be located as its all-pervading principle. The rites of Homa, ablution, and the repetition of the Mantras should be made for invoking the presence of the deity, and with a view to pray for his continuance. The rites of invocation, and waking up, etc., of the supreme being, should be divided into three parts, which should be subsequently thought as merged in the pitcher in which the universal Nature had been respectively invoked and located (1—16).

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CHAPTER CII.

THE GOD said:—O Skanda! I shall now describe the portions of the consecration ceremony which appertain to the pinnacle and the banner of a divine temple or edifice, or to the other gods dwelling therein. In the case of a brickbuilt divine edifice lying half underneath the water of a tank, or half of which only is visible on the surface of the earth, the flag-post should be made of wood, while it should be of stone where the edifice would be built of the same material. The ornamental top-pitcher over the pinnacle of a temple, in which an image of the god Vishnu had been installed, should be furnished with a quoit or disc which is the divine insignia of the same god. The flag-post at the top of a temple, in which a phalic emblem had been installed, should be provided with a trident (the god's own weapon) at its top, mounted over by another such small phalic emblem. The banner should be made to reach down to the half of the plinth of the temple, or to commensurate with its entire length, or of the same length with its rod, according to the option of the consecrator. The banner known as the Mahadhvaja should be made to flap around the platform of the edifice, and should be tied to or hung down from a rod respectively measuring fourteen, nine, or six cubits in length. A banner of the above class is held as imparting all sorts of boon to the consecrator (1—7). A flagstaff breaking down in the middle, at the time of planting the same, augurs evil to the consecrator, or to the sovereign of the country, and which should be accordingly remedied by performing the bliss-giving rite with the Vahurapa-Mantra as laid down before, or by worshipping the wader-gods, or with the rite of propitiation known as the Mantra-Tarpana. Subsequent to that, the flagstaff should be bathed in water consecrated with the Mantra of Weapon, and the preceptor having sprinkled

water over the same with the same Mantra, should wash the divine edifice with water containing a solution of bitter drugs. The rod should be laid down in the bed, smeared over with sandal paste. In the pinnacle, the Mantras, sacred to the phalic emblem, should not be psychically located, nor the goddesses of energy respectively known as Jnan-Shakti and the Kriya-shakti should be invoked therein. The principles of sense (Artha) and knowledge (Vidyatattva), together with the essence of the Sadyajata-, and Vakra-, Mantras, should be psychically projected into the body of the flagstaff, while the fundamental principle of bliss should be contemplated as merged in the streamer itself. The preceptor fully initiated in the mysteries of Mantras should locate in the pinnacle of the temple the indivisible godhead of Shiva, and worship the attendants and attributes of the same divinity. Homa oblations should be cast into the fire by uttering the Mantras, which should be coupled with the term Fut in the end, when the abovesaid oblations would be offered to each part of the hallowed banner.

Oh Brahman! the banner, according to other authorities should be purified by undertaking the sacrifice known as the Astra-jag, which has been described before. The preceptor should enclose a little space or aperture on the platform at the top of the plinth, and decorate the same with festoons and gay coloured hangings. The three fundamental principles of soul, knowledge and bliss, should be psychically projected into the part of the temple above the enclosure mentioned above. Homa oblations should the cast into the sacrificial fire, and the god Shiva should be worshipped as before. The temple should be contemplated as pervaded all through by the essence of the latter god, in whom all the fundamental principles have found their abode. The god Ananta should be considered as lying at its foot or foundation, the gods respectively known as Kushmanda and Hataka as guarding the platform at the top of the plinth, and the

Lokapalas accompanied by the hundred Rudras, together with the Bhuvanas (knowable worlds), hell and the nether regions, should be located in the plinth, which should be looked upon as the microcosm of the universe (8—20). The preceptor should contemplate in the imaged Lion at the left side of the temple, the concourse of the principles of water, light, wind and the sky, and the principle of intellection and the source of life known as the Ananta, together with the eight forms of yogas and the three virtues ending with the virtue of disintegration.

The four principles of learning, etc., should be considered as occupying the cornice of the temple, the principle of illusion with the god Rudra, as located at its neck, and the goddess of knowledge (Vidya) in the part above that. In the ornamental globe over the pinnacle, the preceptor should locate the Vindu (the mystic zero) which is the symbol of universal evolution together with the gods Isha and Ishvara. The preceptor should look upon the globe as the clotted hairs of the god (Isha), and the crescent at the top of the rod over the pinnacle as forming his trident. The three forces should be located in the flagstaff, permeated with the essence of the Nada Mantra, and the occult soul-energy known as the Kundali Shakti should likewise be located in the cloth of the banner. The different parts of a temple or a divine edifice should be thus contemplated as occupied and presided over by the gods mentioned above. The phalic emblem should be raised up with the earth lying at its bottom, or with the pedestal on which the same had been placed. The Mantras known as the Sumantras should be read, as the emblem of universal progenation, would be placed at its seat, (Shakti pankaja), into which auspicious gems had been previously driven. At the auspicious moment known as the Dhavajalagna the Yayamana (consecrator of the temple), accompanied by his friends and relations, should reverentially walk round the temple, whereby he would attain his most

wished-for objects. The preceptor should repeat the Mantra known as the Pashupata, and meditate upon the presiding deities of the Mantras, fully equipped with their respective weapons, which should be invoked for guarding the different parts of the temple, and oblations should be cast into the fire for making up any deficiency in performing the sacrifice. Offerings should be made to the presiding deities of the different quarters of heaven, and remuneration for performing the sacrifice should be given to the preceptor, whereby the Yayamana (the consecrator) would enter the region of bliss. A consecrator of a divine edifice would enjoy celestial comforts for as many thousand yugas, as there are number of atoms in the structure (21—30).

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CHAPTER CIII.

THE GOD said:—Now I shall describe the process of repairing or replacing a phalic emblem which has become old, or broken, or has been struck with lightning, or has become devoid of its characteristic mark (Lakshma) spoken of before, or whose outlines have become blunt or obliterated. The defective phalic emblems which have been cracked, broken, or damaged in any other way, should be installed on their pedestals, and likewise the images of their bulls should be cemented to their place. The phalic emblems which have been unearthed, or have become unsteady, together with those that have been slantingly soldered to their seats, or lean towards any particular point of the compass, as well as those that have been fixed at the exact centre of the temple, should be only re-installed on their pedestals, if

devoid of any, cracks, fissures, or defective marks, or if the same be removed by cleansing the emblem with stream-water, such as of rivers, etc. A phalic emblem, once unearthed and duly installed at a different place according to the rites laid down in the Shastras, should not be removed under any circumstance, even though the same had been improperly placed (1—5).

A phalic emblem should be established by casting a hundred oblations into the sacrificial fire, while a thousand oblations should be offered, before the same could be unearthed and removed (6).

An old phalic emblem, though otherwise duly installed, should be removed after having been worshipped according to the rites enumerated before. In the sacrificial shed raised in the north or in the north-eastern corner of the ground, the preceptor should worship the warder-gods at each door under the decorative arch, and perform the rite of Mantra-puja (worshipping with the Mantras) on the sacrificial sand-cushion. The rite of Tarpana (propitiation) by uttering the Mantras, should be likewise gone through, the offerings known as the Digvalis should be made to the presiding deities of the different quarters of the heaven, and the Brahmins should be treated to a sumptuous repast. The the preceptor should rinse his mouth with water, and address the god as follows:—(7—9).

"Leave this phalic emblem, O lord, which has become old and defective, and which is about to be unearthed and removed. Graciously take thy seat, O god, for awhile within my innerself, if it so please thee." Having thus addressed the god, the preceptor should perform the rite of Shantihoma, by offering into the fire a hundred and eight oblations composed of honey, clarified butter, thickened milk, and grass; the Mantra with which the oblations should be offered, being the Mantra principally, held sacred to the god Shiva. Then the phalic emblem should be ins-

talled in its former place, the preceptor should worship the same on the sacrificial [illegible], the Mantras which should be used, on the different occasions in the course of the worship, being the Shiva-Mantra running as "Om, obeisance to the all-pervading god (Shiva)." The Mantras, O Brahman, with which the different parts of the body of the preceptor should be purified and made permeated with the essence of the god, are known as the Anga-Mantras. The rite of purification should be performed as follows:—"Om obeisance to the all-pervading Shiva, situate at the region of the heart. Om obeisance (Swaha) to the all-pervading Shiva, located in the cavity of the brain." Then the preceptor should address the beings who might have found lodgment in the body of the phalic emblem, as follows:—"Leave this phalic emblem, all ye beings, that may be resting therein, and peacefully depart from this place, to any other region you please, by order of Shiva, who would remain here, attended upon by the principles of knowledge, etc., and the gods who preside over the same." Then the three sets of oblations, spoken of before and numbering a thousand each, should be cast into the sacrificial fire, by repeating the Pashupata-Mantra. Then the fundamental principles, enumerated before, together with their respective presiding deities, located in the body of the phalic emblem, should be touched with the ends of the kusha grass washed with the consecrated water of peace (Shantodaka). The Argha offerings should be made to the abovesaid gods of the fundamental principles in an inverse order. Subsequent to that, the preceptor should bid farewell to the presiding deities of the eight different manifestations of the god Shiva, located in the hallowed pedestal of the emblem, and cast them into the water of peace, by binding them with a noose of gold, placed on the back of the bull sculptured by the side of the phalic emblem. The preceptor should repeat at the time the Mantra, held sacred to the god Shiva, and cast a hundred oblations in succession,

into the sacrificial fire, with a view to confer prosperity on the consecrator. The presiding deities of the different quarters of the firmament, should be propitiated with a hundred such oblations of clarified butter, the sacrificial ground should be purified by another such hnndred, and the rite of granting protection should be performed on the left hand side thereof, by repeating the great Pashupata-Mantra [Maha Pashupata] (9—15). A phalic emblem installed by the demons (Asuras), Munis (sages), or by Brahmins belonging to the clan of any renowned Rishi, or well-versed in the Tantras, should not be removed at all, though broken or timeworn, or otherwise fit to be removed and replaced. The process described above should be adopted in the case of replacing an old dilapidated phalic emblem. The interior of the temple should be made permeated with the essence of the Mantras of Sword, and the inside of a divine edifice should not be made too spacious or too narrow, as in the former case, the consecrator would suffer pecuniary loss, and meet his doom in the latter. The decorations and ornamental hangings on the body of the interior, should be decently made and as running along its entire length and breadth (16—21).

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CHAPTER CIV.

THE God said:—Hear me, Oh God, whose banner is mounted over by a peacock, describe the general characteristics of a divine edifice. A square plot of ground should be divided into four equal rectangular divisions. The breadth of the walls should occupy a quarter part of the entire area of such a square, while the Garbha or the

Adytum should comprise a eighth part thereof, the pedestal measuring a pada only. In the alternative the pedestal should occupy the whole of the Adytum, where the ground or the site on which the same would be built, would be divided into five such chambers or divisions as described above. In breadth, the wall should occupy one such division with holes or cavities let into its body. The two parts of the entire rectangular plot should be within the Adytum. The vault of the Adytum should be so arched as to cover three such parts, the walls proper occupying the rest, or the remaining parts. In the case, where the site of the temple would be divided into six equal rectangular chambers, the walls should be built to extend over one such entire division in breadth, the Adytum should be made as much broad, and the breadth of the pedestal should be made commensurable with that of two such chambers. The height of the temple would be double or greater than twice the breadth by a pada, or triple the breadth of the same, the entire altitude in certain instances being made greater than twice the breadth of the temple by half a pada measure, or equal to the half or a third part of the entire area of the ground on which the same would be constructed (1—6). The inner circumference of the vault would measure a pada less than the measure of the ground, the external circumference Paridhi would measure a third part thereof, in which the doors or exits would be opened up. The images of the gods Bhairava, Chamunda, Natyesha, and the eight or the four images of the gods should be placed at the middle part of the body of the temple or the divine edifice. The open platform all round may be omitted in the case of a divine edifice. The images of Adityas should be placed in the exterior of the eastern wall of the edifice, the images of Skanda and Agni in the north-west, while those of the god of death and other gods should be placed in the different angles and corners thereof over which they respectively preside.

The terrace or the pinnacle, as the case might be, should be divided into four equal parts, the region of the vault into two, and the images of the above-mentioned gods, should be placed within them, over the third part. The Vadi or the top platform should be held sacred to the god of fire, and over which should be placed, the Malasarak furnished with a cornice or border. The five classes of temple or divine edifice are respectively known as the Vairaja, Puspaka, Kailasa, Manika, and Tripistapa. The first of the above classes of the divine edifice is characterised by a rectangular shape, the second resembling the first in structure; while the third and the fifth classes are respectively built circular and octagonal, the fourth class being constructed in a way so as to resemble the segments of a circle. Each of the above classes of temples is divided into nine sub-divisions, thus giving rise to forty-five different structures of temple (7—13). The nine forms of divine edifice belonging to the genus Vairaja are respectively known as Maru, Mandara, Vimana, Bhadra, Saravatobhadra, Charuka, Nandika, Nandi, Vardhamana, and Shrivatsa. The nine temples that owe their origin to the genus Puspaka, are named as Valabhi, Griharaja, Shalagriha, Mandira, Vishala, Brahmamandira, Bhuvana, Prabhava, Shibikaveshma. The nine temples, that have sprung out of the class Kailasa, are respectively called Valaya, Dhundhuvi, Padma, Mahapadma, Vardhiny, Ushnisha, Shankha, Kalasa, and Khavriksha, and are of a circular shape. The names of the nine temples which belong to the genus Manika are named as Gaja, Bhrisava, Hansa, Garutman, Rikshanayaka, Bhusana, Bhudhara, Srijaya Prithividhara, and are spheriodical in shape. The nine temples which are the modified forms of the genus Tripusta, are respectively known as Vajra, Chakra, Svastika, Vajra-Svastika, Chitra, Svastika-khadga, Gada, Shrikantha and Vijaya. The villages and Lathas consecrated to the god should be similarly named as above. The pinnacles or terraces should be constructed of a height equal to half of that of the

neck of the temple or the edifice, and proportionately broad. The top platform should be divided into ten equal parts, and the breadth of the shoulder of the temple would be equal to five such parts thereof. The neck should measure three parts of the top-platform divided as above, while the image of Prachanda carved therein should be made equal to four such divisions. The doors should be made so as to face the cardinal points of the compass, and not as to open on the angular points of the heaven. The pedestal should be constructed so as to occupy the two posterior corners of the temple and to extend up to the middle part of the Adytum. There is another class of pedestals which are built as to extend up to the fifth part of the Adytum from the posterior edge thereof, their height being double of their length.

Oh Brahmin! Now I shall deal with a pedestal usually built of a structure other than that described in the preceding line. The pedestal should measure hundred and six fingers. Four apertures for the doors respectively known as the Uttama, etc., and measuring ten fingers each, should be left on its four sides. The doors of the Madhyama class should number three in all, and likewise the doors of the Kanyasa class should be of the same number. The breadth of the pedestal would be equal to half of the height of the same, or greater than that by a third part of its height. The ornamental indents at the top of the door should measure four, eight or twelve fingers each or which should comprise a space measuring a pada measure of the entire height of the latter, their breadth being equal to half of the breadth of the same (door). The doors should be decorated with two, five, seven, or nine such ornamental indents or branches, and the warders should be carved into the doorframe so as to occupy a quarter part of the latter below the lower ornamental branch. The ends of the ornamental branches overhanging the doors, should be made to culminate in the images of fairy twins (14—30.)

Oh Brahman ! A temple in which a pillar has been encroched upon, makes the consecrator doomed to eternal slavery, while one which impedes or any way interferes with the growth of a tree in its grounds, brings poverty. A divine edifice, in any way encroaching upon a well at its gate, portends danger; while the one that hangs or protrudes over its grounds angurs pecuniary loss to the consecrator. The consecrator would suffer incarceration when a temple or a divine edifice consecrated by him would in any way obstruct a public thoroughfare. The endower of a temple would be cursed with poverty in the event of the latter having been constructed so as to encroach upon or to make narrow the hall in its front. A temple or a divine edifice run into by a rock, Ulakhal, or so built as to be struck with the shadow of another temple, should b e deemed as the harbinger of fued, poverty, and indigence. The defect of encroachment is irremediable, an act of felling a tree or uprooting of stone can never set it right, nor can the same be remedied by leaving intervening a space equal to twice the area of the original compound (31—34).

CHAPTER CV.

THE GOD said!—The God of the homestead should be worshipped in the mystic diagram of eighty-one chambers, for the prosperity of a city, village, fortress, temple or a mansion consecrated to a god (1).

Oh Brahman ! now I shall enumerate the names of the ten occult nerves which run all through the body of the latter god. They are as follows :—Shanta, Jashovati, Kanta,

Vishala, Pranavahini, Sati, Vasumati, Nanda, Subhadra, and Manorama. There are other twelve nerves which spread all over the eighty-one chambers forming the body of the homestead god, and which are respectively named as Harini, Suprabha, Lakshmi, Vibhuti, Vimala, Priya, Jaya, Jvala Vishoka, etc., running upwards from the foot of the mystic diagram (2—4).

The god such as Isha, Dhananjaya, etc., should be worshipped, Oh Brahman, in the eight angular chambers of the diagram, starting with the one situate at the north-east corner thereof. The gods such as Indra (the king of the gods), Satya (the god of truth), Vrisha, and Vyoma (the god of the sky) should be worshipped in the eastern chambers of the diagram, the gods known as Havyavaha (fire—the conveyer of sacrificial oblations to the gods), Pusha, Vitatha (the god of untruth), Bhima, Kritanta (the god of death), Gandharva, Bhringa, and Mriga having been worshipped in those at the south (5—6).

The Pitris, the warder-gods, Sugriva, Puspadanta, Varuna (the sea-gods), Daitya (demon), Shesha (the divine serpent bearing the earth on its hood), and Yakshma (Pthysis) should be worshipped in the western chambers of the diagram. In the six half-chambers the diseases, the primordial serpent, Bhallata, the god of fortune, together with Diti (the mother of the gods) and Aditi (the mother of the demons) should be worshipped, the god Brahma having been worshipped in the nine chambers at the middle (7—8). In the chamber below that, the god Apavatsa should be worshipped. In the six chambers at the south-east corner of the sacrificial shed, the fire god should be worshipped, the sun-god having been worshipped in the two chambers at the centre. The god Savitri should be worshipped in the two chambers below, and the god Vivasvan in the six chambers situated below those assigned to that great luminary (the god of day). In the chambers immediately beyond those

dedicated to the Pritis and the god of creation, the preceptor should worship the gods Vishnu, Indra and the moon, and the god Jaya in the chamber below that. The god Mitra should be worshipped in the six chambers comprised between those respectively set apart for Brahma and the sea god. The servant god of Rudra should be worshipped in the chamber included between the rectangular subdivisions of the mystic diagram, which are respectively held sacred to the spirit of diseases and the god Brahma. The spirit of Pthysis should be worshipped in the two chambers situate below the above said subdivisions, and the god known as the Dharadhar in the six chambers below the same. The demonesses, O Skanda, known as Charaki, Vidari, Putana together with the monsters named Vikala, Jamva, Pilipinja, and the demon of sin should be worsipped outside the chambers dedicated to the gods Isha etc., (9—13).

In tbe case of a simple house, the diagram should be divided into eighty one subdivisions, whereas the same would be divided into a hundred chambers, where the sacrifice known as the Vastujaga would be performed in connection with a Mandapa. The gods enumerated above should be worshipped as before. The god Brahma should be worshipped in the sixteen chambers at the middle. The gods Marichi, Vivashvana, Mitra, and Prithvidhara, etc., should be worshipped in the ten chambers occupying the four corners of the mystic diagram (such as the northern, etc.), and the gods and spirits named as Isha, Agni, the mother of the demons, the two Pitris, Mriga, the spirit of sin, the spirit Pthysis, the god of wind, etc., should be respectively worshipped in the half chambers situate at the angular points of the diagram, such as the north-east, etc.

O Guha, now I shall briefly describe the measures of the different forms of a divine edifice. The house should measure twenty cubits in length and twenty-eight cubits in breadth. The entire circumference would measure twenty-two cubits;

and the width of the wall would measure nine. The measures specified above, would hold good in the case of the Mandapas knowns as the Shishirashraya, the Shivakhya, the Rudrahina and the Sadabhaya. The Mandapas belonging to the Savitra class, would measure eighteen cubits in length and fifteen in breadth, and the width of the walls would be made equal to a thirtyeth part of the above area (*i.e.*, eight cubits). The height of the walls above the plinth, would measure thrice the width thereof. The ground elevation which would vary both in shape and size, according to the number of passages intersecting the same, should be in the same line with the foot of the wall.

In a divine edifice of the Bhadra class, the passages should be left along its three sides, except in the front. The passage on the posterior part of the edifice, should be omitted in one of the Shrijaya class, while in one of the Bhadra class, the passages would be left on the two sides (14—20). The passage should be made as wide as the interior of the Adytum, or would measure half of the width of the latter. The feeder or the supplementary passages leading to the main one, should measure half of the latter, and would pass through one, two or three rooms as the case might be (21—22).

O Brahman, presently I shall dwell upon the features possessed in common by the divine edifices in general, possessing which, a temple or a mansion is regarded as imparting all sorts of boon to the consecrator. The house should have two, three, four, or eight rows of rooms or wings, or on the contrary it should consist of a single row of rooms only. In a divine edifice consisting of four sets of rooms, the first set should be constructed on the north, the second on the south; the remaining two as facing the front of the edifice, whose eastern frontage, for the same reason, would be unobstructed. An edifice consecrated to the god of water, should face the north-east, while those respectively

dedicated to the gods of day and death, should have a frontage looking on the east. A divine mansion occupying the northern and eastern parts of the ground, is known as the Danda, while the one built on the eastern and the western parts thereof is named as the Vata (the airy one). A divine mansion occupying the western and the noth-western parts of the ground is called the Grihavali, while the one without the wing on the west, is called the Trishala, and is supposed to make its consecrator rich and prosperous. A house devoid of its eastern wing spoken of above, is styled as the Sukshetra, and brings plenty in its train; while a three-winged building constructed without the rows of rooms on the north, is called the Shuli. A Trishala (three winged divine mansion) built without its wing on the west, is considered fatal to the sons and progenies of the consecretor, and also as creating a large number of his enemies.

I shall now describe the eight chambers of divine edifice reckoned from the east, and which are known as the Dhvaja, etc., and which are used as a laundry, scent-room, etc. The kitchen should be on the south-east corner of the house, the bed-rooms and parlours should be on the south; and bows and weapons should be stowed in a room situate at the south-west corner of the building. Rich articles of enjoyment should be kept in the room commonly held sacred to the god Amvupesha, while perfumes and garlands, O god, should be kept in a room occupying the north-western corner of the house. Cattles should be penned in a room on the north, while the room for spiritual initiation, etc., should be made in the north-east. The house should be made according to a standard measured with the consecrator's own hand. The cubit measures spoken of above should be tripled, and then divided by eight; and the residue should be the measure of the chambers known as the Dhvaja etc., which may be even extended upto fourteen cubits. A building raised on the second, third, fourth, sixth, and the eighth

part of the ground, or the one raised at the either end thereof, should be deemed as ruinous; and therefore a divine edifice should be built on the ninth part of the same. The Mandapa should be raised at the middle part thereof, which should have a breadth equal to or double the breadth of the edifice. Rows of rooms, like those usually found in a Bazar, should be raised along its eastern, southern, and the western boundary. The different Bhubanas beginning wtih that presided over by the god Isha, and terminating with that of Aditi, should be looked upon as located in the eight doors of the edifice.

I shall now describe the evils and goods which are respectively attendent upon the same. In the eight doors at the east, Vishnu, and the gods of evil, and devotion should be considered as posted as guards; fear, loss of a wife, victory, prosperity, and accession of strength, being considered as the natural outcome of their being stationed as above described. The evils and the compensating good which are consequent upon the opening up of doors in the south, are the loss by comflagration, misery, the death or falling off of friends, pecuniary loss, death, prosperity, proficiency in fine arts, and the birth of sons. Similarly a door on the west, grants longevity, a good harvest, wealth, peace, accumulation of wealth, enjoyment, and progeny to the consecrator of the edifice, the counterbalancing evils in the case, being draught, and the final renouncement by the builder (yayaman), of the world and its concerns. Oh Skanda, vanity, pain, chiefness, wealth, longevity, loss of flesh, intelligence, and glory are the inseparable adjuncts which accompany the opening up of doors of a divine edifice, reckoned from the east by the south to the north (23—38).

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CHAPTER CVI.

THE GOD said :—Now I shall speak all about the foundation of a city and the rite of worshipping the Vastu (the mystic diagram) in connection therewith. A plot of land or ground measuring eight or four miles, should be enclosed with walls; the presiding deity of the mystic diagram having been previously worshipped. The ground should be divided into interlinear chambers as laid down in the case of a Vastumandal. The eastern gate should be over the chamber of the diagram dedicated to the god of day, and included within the thirty chambers occupied by the gods Isha, etc, in the present instance (Comp. Chapt. 93). The southern gate should be raised over the chambers of the Vastu mandal, held sacred to the Gandharvas, while the western gate of the city should be constructed over the chamber assigned to the god of oceans, the northern gate having been reared on the chambers dedicated to Soma. The lowlroofed rooms, on each side of the gate, should made to extend over a considerably large area, and the gates should be six cubits wide, so as to admit elephants and other large animals passing under their arch-ways. A city should not be founded on plots of ground lying remote from one another, nor it should be so built as to have an angular or a semilunar aspect (1—4). A city resembling a Vajrasuchi in shape or which can be reached by two or three ways, should be held as inauspicious. The forepart of a city laid out or built in the shape of a bow or Vajranaga should be reckoned as the most auspicious. The gods such as Vishnu, Hara, the sungod etc., should be worshipped before founding a city, and offerings should be made at the instance of the founder. The goldsmiths and smithy shops should be established in the south eastern quarter of a city. In the south thereof, should be the habiliments of

those who live by giving lessons in dancing, together with the houses of courtesans; while actors, potters and fishermen should occupy the southwestern quarters of the same (5—7). War-chariots, swords and weapons in general should be stowed in the western part of a city, while brewers and public officials should occupy the north western quarter of the latter. The houses of Brahmans, monks, and other holy personages should be in the northern quarter of the town, while merchants and dealers in fruits should reside in the south eastern division of the latter. The generals and commanders of forces should be quartered in the east, while the different regiments forming the military force of the state should be stationed in the south east. The officers who attend upon the ladies of the court, should have their residence in the southern quarter of a city, the royal camps (Kandara) having been pitched in the south western part of the same. The prime ministers, together with the weavers and the principal treasurer of the state should be lodged in the western part of a city, while the judicial and the magisterial officers of the crown, who should be respectively recruited from among the Brahmans and the Nayakas (chiefs), should have their dwellings in the northern part of the same. The Kshatryas should dwell in the eastern part of a city, and the Vaishyas should occupy the southern part thereof, while the Shudras should make the western quarter, their own locality. The physicians should have their respective dwellings all round the city, and likewise the elephants and the forces should be quartered in a way so as to defend it in all directions. The phalic emblems belonging to the Chala or the removable class, should be installed in temples situate at the eastern quarter of the city, while its cremation ground should be in the southern part. Cattlesheds should be raised in its western part, while the farmers, or the actual tillers of the soil, should be lodged in the north. The Mlecchas and other low castes of people should have their dwellings in

quarters situate at the angular quarters of a city; and this rule should be observed even in small villages. The images of Lakshmi, and Vaisravan should be established at each side of the eastern gate; and the temples of gods should be established on the western side of a city, facing the east, and looking on the two abovesaid images. In the east and the south, the divine edifices should face towards the west and the north respectively. The images of Brahma, Visnu, Isha and other gods should be installed in a city, for the protection of and as the guardian deities of the latter. A city, village, fortress, or a house not having any titular deity of its own, is devoured by the Pichases, and becomes infested with a fell disease or pestilence. A city or a village etc., protected by a deity, becomes thriving and prosperous; and imparts victory, enjoyment of earthly goods, and finally salvation to its inhabitants.

The chamber known as the Shrigriha in a royal household should be in the east, while the kitchen should occupy a site in the southeast corner. The bed-room should be in the south, while the arsenal should be on the south west. The dining room should be in the western wing of the palace, and the granary should be in the north west. The store-room should be on the north, while the room for an idol should be on the southeast.

The palaces, Oh Brahman, should be constructed as forming the one, two, three, or four sides of a square; the latter admitting of a subdivision into two hundred different classes, and which in its turn may be extended so as to cover a fivehundred and five different styles of architecture, according as their wings and varandahs would vary in structure and number. The house known as the Trishala, and which occupies the three sides of the plot of the ground on which the same has been built, is divided into four different classes, while the houses belonging to the style of architecture known as the Dvishala and Ekashala, may

be divided into five or four sub-classes respectively, according to the difference of their structure and size.

The varandahs or the intervening apertures between rows of rooms, as the case might be, should number twenty-eight both in a house and a city, or they should be made to number four, seven, fifty-five, six, twenty, twenty-eight or eight only (8—23).

CHAPTER CVII.

SAID THE GOD OF FIRE:—Now I shall speak about the Bhubankoshas and the different continents of the terrestrial globe (1). The king Priyavrata had ten mighty sons, named Agnidhra, Agnivahu, Vapushmana, Dyutimana, Medha, Medhatithi, Bhabya, Savana, Jyotishmana, and Satya. The father made a gift of seven continents as follows:—Jamvudwipa was given to Agnidhra, and Plakha to Medhatithi.

The continent of Shalmali was given to Vapushmana, and the continent of Kushahava was given to Jyotishmana. The continent of Krouncha was given to Dyutimana, while those of Shaka and Pushkara were respectively made over to Bhabya and Savana. Agnidhra in his turn divided the undermentioned countries among his own sons as their heritage, viz., Jamvudvipa was given to Laksa, the country named Hima fell to the lot of Navi, Kimpurusha became the master of Hemkuta, the country of Naishadha, was transferred to Harivarsa, Ilavrita became possessed of the middle part of the Maru country, the country of Nilachala was settled upon Ramya, Hiranya inherited the country of Shvetavarsa, Kuru succeeded to the throne of the Kourava country, Bhadrashva ascended the throne of

Bhadrashva, while Ketumala got the western countries by right of succession. The king Priyavrata having installed the sons on the respective thrones of the countries mentioned above, renounced the world and went to the wilderness. In the forest of Shalagram, the King practised austere penances, and subsequently attained the god Hari.

O thou best of beings, the above-said eight countries beginning with that of Kimpurusha, abound in joy and felicity. In them the meritorious acts of pious men, soon take fruit. No such fear of death or old age, no compunctious scruple about the oughtness or propriety of an action which torment the poor mortals always groping about in the dark, nor any change or viscissitude which the whirligig of time engenders and brings to being, ever torment or visit the inmates of the above-said regions of perpetual bliss. No such distinction between the rich, the poor, and the middle class, is to be found there, O lord, which makes life doubly miserable in this terrestrial globe, and which sets up an artificial barrier between man and man, and often adds insult to noble though hiding indigence.

Navi begat Rishava by Merudevi, Rishava begat Bharata Hence his country is called Bharatvarsa. Rishava made over the sovereignty of his country to his son, and lived the life of an ascetic. He practised penances in the forest of Shalagram and attained salvation. I shall have occasion to speak of him again under the chapter on the Yoga philosophy. Bharata begat Sumati, Sumati begat Tejas, whose son was Indradumnya. Indradumnya begat Paramasthi, Paramasthi, begat Pratihara, Pratihara begat Pratiharta, Pratiharta begat Bhuba, Udgita, and Prastara. Prastara begat Vibhu, and Prithu. Prithu begat Nakta, Nakta begat Gaya, Gaya begat Nara, Nara begat Virata, Virata begat Mahavirja, Mahavirja begat Dhimana, Dhimana begat Mahanta, whose sons were Manasyu, Tvasta, Viraja, and Rajas. Rajas begat hundred sons, O sage, who were the lights of the universe and whose

progenies filled the country called Bharatavarsa during the cycles of time known as the Satya and the Treta, and afterwards ascended the heaven which is known as the Shyambhuva (2—18).

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CHAPTER CVIII.

THE GOD AGNI said :—The seven great islands (continents) are named as Jamvu, Plaksa, Shalmali, Kusha, Krouncha, Shaka, and Puskara. These islands are girdled by seven seas known as the sea of salt, the sea of cane-sugar, the sea of wine, the sea of clarified butter, the sea of curd, the sea of milk, and the sea of water. The island known as the Jamvudvipa is situated in the middle of these islands, and the mount Meru, the king of sixteen mountains towers majestic from its centre and extends over a space of eighty-four thousand yojanas. The breadth of the mountain measures thirty-two thousand yojanas at its summit and sixteen yojanas at its base. The peaks which rise up in the shape of a pericarp of a lotus, are known as the Himavan, the Hemakuta, and the Nishadha. The hills which lie farther south, are the Nila (blue), the Shveta (white) and the Shringi (the peaked hill), the mountains known as the Varsaparvata lying to the north of the former. Two of the above measure a laksha (hundred thousand) yojanas at their middle, while the others measure ten thousand yojanas less at the same part, their altitude being two thousand yojanas, which is their breadth at the base.

O thou twice-born one, the countries which lie south of the above mountains are Bharatvarsam, the country of Kimpurusas, and Harivarsam. The countries which lie to

the north of the mount Meru, are Ramya, Hiranmyam, and the Uttar Kurus. O thou best of the sages, each of the abovesaid countries extend over a space of nine thousand miles. The country known as Ilavrita lies at the middle of them, and the Mount Meru heaves up its golden head from the centre thereof. All round the Meru mountain, lies extended the country of Ilavrita comprising a space of nine thousand miles and four mountains heave up their summits from its midst. The mountains such as the Mandara and the Gandhamadhana form the pedestals, as it were, of the Meru on the east and the south respectively. The mount Vipula lies on its western side, and the mount Suparshva on its north.

The trees which grow on the abovesaid mountains are Kadamva, Jamvu, and Pippala, and they extend over a region of eleven hundred miles, their natural abode being those mountain sides. The continent known as Jamvudvipa is so called from the trees of Jamvu abounding therein, and is washed by the waters of the river Jamvunadi which deposits golden ores on its soil. The mount Suparshva lies to the east of the Meru chain, while the mount Ketumala lies to the west thereof (1—14).

The forest of Chaitraratha lies to its east and the mount Gandhamadana to its south, the Vaibhraja to its west, and the Nandana to its north.

I shall now deal with the lakes which are situate in the region of Meru, and which are named as the Arunoda, the Mahabhadra, the Sanshitoda, the Samanasa, the Shitabha, the Chakra, and the Munja, and to the east of which lies the chain of mountains known as the Kesharachala. The mountains Trikuta, etc., are on the south of the above lakes, the hills named as the Shishimukha lie to the west thereof, and the hills known as the Shankhakuta, etc., lie to the north of the Meru.

The abode of the god Brahma is in the Meru mountain. The Lokapalas such as the gods Indra, etc., also reside therein,

occupying a space measuring fourteen thousand miles in length. The rivers Shita and the Alakananda washing the feet of the god Vishnu, and flooding the interlunar spaces, descend on the hill known as the Bhadrashva, leaping down from hill to hill, and finally entering the sea. The river Alakannada empties itself into thesea by seven channels from the west, draining the countries of Avdhi, Chaksu, Somyavdhi, the north Kurus, Anila, and Nishadha, and the hills Malyavat and Gandhamadan traverse the two latter countries. The Mount Meru is situated like a lotus between them, of which the countries of Bharatvarsa, Ketumala, Bhadrashva and the north Kurus form the different petals, and whose outskirts are flanked by the boundary hills of Jathara and Devakuta and which run from north to south across the countries of Anila and Nishadha. The mounts Kailasa and Gandhamadana run across the same countries. The hills of Nishadha and Paripatra traverse a space of eighty yojanas from sea to sea. The hills known as the Trishringa (the three peaked hill) and the Rudhera are respectively situate on the east and the west side of the Meru mountain, to the north whereof lies the Varsaparvata (mountain). The abodes of the gods such as Lakshmi, Vishnu, Agni and the sun stretch along the peaks and valleys of the above-said hills and mountains, and the souls of mortals who have done works which merit heaven find lodgment along the brim of the same, for, oh thou best of the sages, no impious person can visit the place. The Hayagriva manifestation of Vishnu is worshipped in the country of Bhadrashva, the Varaha (primordial Boar) manifestation in Ketumala, the tortoise manifestation in Bharatvarsa, and the fish manifestation in the Kurus, the universal image of Vishnu being worshipped every where. The inhabitants whose number is twenty four thousand in all, are above all bodily evils which the human flesh is hereto, and never feel the cravings of appetite nor know any fear. The measure of time is not made there by any artificial standard such as

the Satya yuga, etc, and days follow one another unnoticed in the exuberance of joy which is the element of the inmates of those blissful abodes. They do not depend upon the clouds for the supply of water which spring up there, from underneath the surface of the earth. There are seven Kulahills (Kulachalas) in each of the above countries and hundred rivers flow through them, giving rise to hundreds of sacred pools. Oh Brahman, I shall now speak about all the sacred pools and places that are in the country of Bharatavarsa (25—33).

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CHAPTER CIX.

THE FIRE GOD said :—Now I shall describe the greatness of all the sacred pools and places, which people resort to in India. A man who has perfect control over the doings of his hands and feet, and who has got ample education, practised penances, secured a good name in the world, and has mastered his own mind, is fit to start on a pilgrimage to the sanctuaries mentioned above. A pilgrim who has refrained from taking alms, lives on a spare diet, who has put his passions and propensities under a healthy curb, and becomes absolved of all sins, attains the merit of performing all sacrifice by resorting to a sacred place or attains the same merit without pilgrimage if he observes a fast for three consecutive days (1—3).

A person who does not make a gift of gold, cows, etc., at a sacred place, takes birth as an indigent pauper in his next existence. A man attains the same merit by visiting a sacred place, as by performing a sacrifice.

O Brahman, Pushkara is the greatest of all sacred places in respect of sanctity and merit. A man should dwell, at least, three nights within its holy precints. O thou, twice-born one, ten millions of sacred places, are in Pushkara. The god Brahma accompanied by all the gods live in that great sanctum. The sages (Munis) resort to the place with the most willing heart, and the Devas (gods) attained the ends of their beings on the banks of that sacred pool. A bather in the waters of Pushkara, attains the merit of a hundred horse-sacrifice, by worshipping the Pitris and the gods on its banks. A man who doles out rice on its banks on the moon-light night of the month of Kartick, becomes absolved of all sins, and goes to the region of Brahma. O Brahman, Pushkara is difficult to get at and very austere is the penance which is practised in Pushkara. Hard it is to dole out alms and charities in Pushkara, and the articles are exceptionally hard to procure. A man who lives for a year in Pushkara and repeats his prayer and performs the Sraddha ceremony of his fathers, succours the souls of his hundred departed manes from the nether regions. Therein lies the sacred place known as the Jamvumarga, as well as the sanctum named the Tandulikashraya. Kanyashram is a sacred place, and a resort thereto equals the merit of visiting a million of sanctuaries. Such is the river Narmada, the great Arvudahill, the river Charmanvati, the Indus, the temple at Somnath, Pravasha, the union of the Saraswati and the sea, and the estuary of the latter river. A pilgrimage to Dwaraka, Gomati, and Pindarak grants all desires. The places and hills such as Bhumitirtha, Brahmatunga, the five rivers, Vimatirtha, the Himalaya, the sin destroying Dvarika should be held as equally sacred. Likewise the cape Comorin, Binashan, Nagodbhed, Aghardana, are holy sanctuaries. A man, who always repeats that he will go to Kurukshetrá and live therein, becomes free of sin; and goes to heaven. The gods such as Vishnu, etc., all reside therein, and a man approaches the god by living in

that place. A man who visits and bathes in the river Saraswati goes to the region of Brahma, even the particles of dust in Kurukshatra, impart salvation. The other holy places. O Brahman, are Dharmatirtha, Suvarnakhya, the source of the Ganges, Kankhal, the lake Bhadrakarna, the confluence of the Ganges and the Saraswati, Brahmavarta, Aghardana (the place where the demon Agha was killed), the hill of Bhrigutunga, Kujabhra, the fountains and glaciers which give rise to the river Ganges and Aghantaka, while the holy city of Benares is the sancto sanctum of all sacred places, and likewise the sanctuaries of the towns of Avimukta and Anuttama.

O Brahma, the holy places which close the list of the places of pilgrimages, are Kapalamochana, the city of Prayaga which is the crown of sacred places, the confluence of the rivers Gomati and the Ganges, and the latter river itself which brings down heaven into the countries it flows through. The city of Rajagriha is a holy city and likewise the villages of Shalagrama and Aghantaka are sacred places, the remaining sacred (places of) pilgrimages being Vatesha, Vamanatirtha, the temple of Kali (modern Kalighat), Louhitya, the rivers, Karatoa, Shona, the hills known as the Shri Parvata, Kolvagiri, the Sajhyadri, the Malaya hills, the rivers such as the Godavari, Tungabhadra, Kaveri, Barada, Tapi, Payashvini, Reva, and the forests of Dandaka. O Brahman, I shall close this list of the sacred places with the names of the following cities, principalities, etc., *viz.*, Kalanjara Munjavata, Suprarka, Mandakini, Chitrakuta, the city of Shringavira, Avanti, Ajodhya and the forests of Naimisha which grant to its pilgrims both enjoyments of earthly cheers and salvation hereafter (4—24).

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CHAPTER CX.

THUS SAID THE GOD OF FIRE:—Now I shall describe the sanctity of the river Ganges, which imparts to men enjoyment of earthly cheers in this life and salvation in the next. The countries which the Ganges meanders through should be deemed as hallowed grounds. The river Ganges is the earthly door to salvation to men who long for emancipation from this prison house of life. The river Ganges duly worshipped succours, from the nether regions, the two branches of the family of a bather therein. The man who drinks the water of the holy Ganges attains the merit of a thousand sin-expiating rites of Chandrayana (a penance practised in moderated diet from the first day of the light fortnight to that of the dark one); and a person enjoys the benefit of performing all the sacrifices by worshipping (bathing in) the river Ganges continuously for a month. The goddess Ganges destroys all sins and gives access to her votaries, to all the celestial regions. Continuance amidst the waters of the river Ganges is identical with one's stay in heaven. The blind and the dupes of nature become the rivals of the gods, by bathing in the river Ganges, and a man who carries clay, dug out of the bed of that hallowed stream, becomes free of all sin, and shines resplendent, as the sun god, with the native effulgence of his unclouded soul. Hundreds, nay thousands, of impious persons become sinless and pure, by seeing, touching, or drinking of the river Ganges or by calling out the goddess, as "Oh mother Ganges." (1—6).

invalidate the notion that he would make a laudable end otherwise. Ten thousand, nay six million sacred pools and sanctuaries lie hidden in the confluence of the two hallowed rivers below Prayag. The sacred pool known as the Bhogabati and which is sacred to the mythical serpent Vasuki (on whose hoods this terrestrial globe is supposed to be poised up), together with the sacred Himalayan cascade known as the Hansaprapatana (*lit.* the fllight of swans) jointly flow as an undercurrent in the purifying waters of the hallowed junction of Prayag, and a man attains the same merit by an ablution therein for three consecutive days, as he would have otherwise got by making a gift of a million of cows.

According to the dictum of the holy sages, the river Ganges, though easily available elsewhere along the channel of its mighty stream, is exceptionally hard to get at in the three following places, namely at its source, Prayag, and at the place where it empties itself into the sea. A man who doles out charities at either of the three abovesaid places goes to heaven after death, and becomes a monarch in his next existence (8—12). The man who departs this life either at the foot of the memorable Vata tree or at the confluence of the rivers at Prayag goes to the region of Vishnu.

The other Tirthas, O Brahman, which are to be found at Prayaga, are Urvashi-pulin (the banks sacred to the nymph Urvashi), the Sandhyavata, the rivers Jumuna and the Ganges containing a million of sacred pools and which are more sanctified than a Ashwamedha sacrifice together the Manasa which destroys all egoistic notions and the Vasaraka (13—14).

CHAPTER CXII.

SAID THE GOD OF FIRE:—The god Maheshwara said to the goddess Gouri that Baranashi (Benares) excels all other sacred pools and places in respect of sanctity, and imparts to its inmates who recites the name of the god Hari, both enjoyment of the sweets of this life and salvation in the next (1).

RUDRA said:—Benares which is the sacred abode of the goddess Gouri, is never forsaken (Amukta) by the god Hara and the latter goddess and those who are bent on working out their own salvation. Any Mantra repeated, any penance practised, any oblation cast into the sacrificial fire in Benares bears immortal fruit. A man should take up his lodging for good in Benares, after having rubbed off the dust from his feet with a stone slab.

The places of pilgrimage which should be resorted in the holy city of Benares, and which are not known to every body, are the Harish Chandra, the Amritakeshwara, the Japyeseshvara, the Shriparvata, Mahalaya, Vrigu, Chandeshvara, Kedara, and Bhairava, O god, the city of Benares is the most mysterious of all sacred places under my protection. The city extends over a space of two yojanas in the east, and half a yoyanas (four miles) in the opposite direction. The holy city is washed on its two sides by the rivers Asi and Varuna, and the offering of an oblation, resignation at life, worshipping a god, performing a Shraddha ceremony, and making gifts at this place, lead to salvation and earthly prosperity (2—7).

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CHAPTER CXIII.

SAID THE GOD OF FIRE:—Now I shall describe the glory of the sacred stream of Narmada, (pleasure-giving river) which imparts great pleasure to its votaries. The water of the river Ganges purifies the bather in the course of a day, while the mere sight of the hallowed waters of the Narmada, absolves a man of all sin. Along the hills on the banks of this sacred stream, the places of pilgrimage respectively number in six thousand and six millions in two groups, extend over a region measuring a hundred yojanas in length and two yojanas in breadth. The sacred confluence of Kaveri is below Amarakantaka.

Now I shall narrate the history of the hill known as the Shriparvata. Here the beautiful Gouri, guised as the goddess Shri, practised austere penances, whereupon the god Hari told her that she would attain salvation, and that the hill would be named after her. Hence the epithet of the peak. The hundred miles along the hill would be a place of great sanctity, and any gift, penance, Shraddha, or the rite of repetition of a Mantra, made or performed there would bear immortal fruits. Death at such a place would lead the departed soul to the region of the god Shiva. Here the god Hara dallied with his goddess Gouri, and here flourished the mighty demon-king known as Hiranyakashipu. Here Vali the king of the demons and the holy sages practised austere penances and attained salvation (1—6).

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CHAPTER CXIV.

SAID THE FIRE GOD:—Now I shall narrate the glory of the sacred pilgrimage of Gaya. Gaya is the foremost, Oh Brahman, of all holy places. A demon named Gayasura practised austere penances. The gods became afraid of his austerities, visited the god Vishnu leisurely rolling on the waves of the ocean of Kshira (curdled milk) and asked him to protect them from the hands of Gayasura. Agreeably to their request, the god visited the demon, told him to ask for a boon, as his time had come. The demon replied that he would be the holiest of all sacred places. The god Hari complied with his request, granted him the boon, and went away. The gods went to their respective places in heaven, air and earth, terrified by the presence of the demon, and even without waiting to see the god Hari exerting himself to their benefit. The gods headed by Brahma told Hari, that the heaven, earth and air had been made desolate through the tyranny of the demon; whereupon the god Hari asked Brahma to go and pray for the body of the demon for a sacrifice. Having heard this the god Brahma and his companions visited the demon Gayasura. Thus said the god of creation: "I am a guest at thy house, I want your sinless body for an offering in the sacrifice." Gayasura delivered himself up to the god Brahma, and fell down at his feet. The latter god performed the sacrifice in the skull of the demon, and was about to depart, when the god Vishnu desisted him from going, and asked him to offer the final oblation in connection with the sacrifice.

And the demon began to move at the time of offering the final oblation. Then the god Vishnu addressed the god of Virtue as follows:—"Let all the gods take hold of this stone slab permeated with divine essence. The club-

wielding manifestation of mine together with the gods will be on this slab." Then the god of Virtue took hold of the said stone slab, (whose history, Oh God, I shall presently narrate).

A daughter named Dharmavrata was born unto the god of Virtue (Dharma) by his wife Dharmavati, Marichi the son of Brahma was united with her in lawful wedlock. Days passed in loving dalliance, and the newly wedded pair was as fondly attached to each other as the God Hari was to Lakshmi, or the god Shambhu unto the goddess Gouri. One day Marichi returned fatigued from the wood with his burden of flowers and Kusha grass. Having finished his meal, the Rishi said to his wife Dharmavrata, "Knead my feet "Oh darling." The beloved wife did as she was directed, while the sage was enjoying an after-dinner nap. In the meantime the god Brahma presented himself, whereupon thought the damsel "So Brahma has honoured me with a visit, whether I shall cease to knead the feet of my husband, or shall first worship the god, who is worshipful even to my worshipped spouse." Thus Dharmavrata thought and thought, and arrived at the conclusion that the latter was the best course for her [to adopt.] So she worshipped the god with the essential articles of worship. Marichi saw all this, resented the conduct of his wife and cursed her as follows "Be thou transformed into a stone slab" (1—15)

Dharmavrata pacified the anger of her lord as best as she could, and said: "I am innocent, Oh lord, since it is for worshipping thy father, that I have ceased to knead thy feet as directed. As you have cursed me blameless, your shall be cursed by the god Shankar in return."

The cursed wife, Oh Brahman, forsaken and forlorn, prayed the god of fire for shelter, and practised the most austere penances for thousands and thousands of years. Then the God Vishnu, etc., appeared before the forsaken wife and asked her to name what she would like to have. Dharmavrata

said "Oh Gods let my curse be removed." The gods said, "The curse of Marichi is sure to take effect and can never be otherwise. You shall be transformed into a stone slab impressed with the foot prints of Vishnu. You shall be permeated with the essence of the gods, Oh Devavrata, in thy stone life and shall keep the demon Gayasura bound to his place." Devavrata said "Grant me the boon, Oh gods, if you are pleased with me, that the gods and goddesses such as Brahma, Vishnu, Rudra, Gouri and Lakshmi shall always rest on me when converted into a stone slab."

The gods granted her the boon asked for and returned to their celestial abodes. That stone slab of the demon, Oh lord, was taken hold of by the god of virtue as described above. The demon began to move with the stone slab riden upon by the gods Rudra, etc.

Then the gods prayed the god Hari resting on the bosom of the occean of curdled milk for succour. The god said "Depart all ye Gods. I shall go myself, manifest in my shape of Gadadhara (club wielder) and make the demon steady." The god Gadadhara who is the source of all things and beings both latent and patent, came to the spot, and arrested the further progress of the demon.

I shall narrate the history of the Gadadhara-epithet of the god Vishnu. Once on a time the god killed a demon named Gada. The god Vishvakarma (the celestial engineer) made a gada (club) out of the skeleton of the latter, and presented it to the god Vishnu. The god killed many other demons such as Heti, etc., with that primordial mace or club (gada). Hence the epithet Gadadhara.

The primordial club-wielder (Adigadadhara) took his seat on the stone slab described before, the progress of the latter was brought to a stop, the demon (Gayasura) was thus made steady, and the the god Brahma offered the final oblation.

Then Gayasura said, "why have I been deceived, Oh God I would have stopped at the command of the god Vishnu. And since you have tormented me for nothing you must grant me a boon." The gods said—" Since you have been stopped by us for the purpose of creating a sanctuary on earth, the gods Brahma, Vishnu and Shambhu etc., will dwell in thy precincts. You shall be the most hallowed of all places of pilgrimage, leading to the region of Brahma the departed souls of the ancestors of those who shall visit thee on pilgrimage." Having said this the gods and the goodesses continued there and the god Brahma performed the sacrifice (17—32).

The god of creation (Brahma) gave ample remunerations to the Brahmans who recited the Mantras in the course of his sacrifice (Ritvigs). The holy Tirtha of Gaya extends over a space of ten miles. The god Brahma made a gift of fifty five villages to the Brahmans in connection with the sacrifice. Artificial hills of gold were raised here and there in order that they may be divested of their contents by the indigent pour. Streams and reservoirs of milk, honey, and clarified butter were let flow and set up for the use of all comers. Boiled rice was piled up in the form of hills along the public throughfares. Kalpa trees which yield everything for the mere asking of it, and the Kamdhanus (cows which yield to their protectors any thing they may have an eye to were given away as free gift. Chambers of gold and silver were erected to be taken possession of by the Brahmans. In short these costly things were given away, lest the renowned Brahmanas might not be disposed to accept gifts and presents which were of less value.

Now the Brahmanas who were then dwelling in the city of Gaya, thought the temptation too strong to be resisted, and caught the gilded bait by accepting the gifts, and were cursed in return by the god Brahma. The god said, "since you have yielded to temptation, and thus acted in

an un-Brahminical way, you shall be cursed with ignorance, and you and your progenies shall roam about like wild colts, on the down, tormented with the cravings of flesh. Milk and honey shall no more flow in your rivers, and the hills with which your are hemmed in will be shorn of all verdure and converted into bare rocks cursing you perpetually with their ragged rocky teeth, for your lust for gold and the vanities of the world.

Then the Brahmanas, with ignominy stuck up in their throats, replied:—"By your curse everything has been destroyed, Oh Lord. Graciously tell us how shall we be able to earn our livelihood." The god said, "Oh Brahmans, as long as the Sun and the Moon will exist, you and your sons shall have to depend upon the bounties of the pilgrims resorting to this place. By feeding or satisfying you all with presents in reforming the ceremony of obsequies, a man would transport the souls of his hundred departed relations to heaven from hell." The place had been named after the demon Gaya, who there performed a similar sacrifice (33—41).

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CHAPTER CXV.

THE souls of the dead relations of a man begin to ascend the steps of heaven, the moment he leaves his house and starts on a pilgrimage to the holy city of Gaya. Before setting out, he should duly perform the Sraddha ceremony of his fathers, and circumbulate in sack cloth his native village. Every day as he would travel on towards the holy city, he would take due care to subdue his mind and never to seek alms of any body. What is the knowledge of God worth for?—What is the good of dying in

the sanctuary of a cattleshed?—What does it avail a man to dwell in the holy plains of Kurukshetra, if his son goes to the sanctuary at Gaya. The souls of one's forefathers leap with joy, in finding a scion of their race at Gaya, thinking that "will not our son cast an oblation of water to us, even with that inadvertently touched by his feet." A man attains salvation in a fourfold way, *i.e.*, by acquiring a knowledge of the true god, by performing a Sraddha ceremony of his dead fathers at Gaya, by departing this life in a cattleshed, and by residing in the sacred fields of Kurukshetra. The souls of a man's forefathers, afraid of being led to the nether regions, pray for the birth of a son in the family, so that he may visit the sacred Gaya, perform their obsequies therein, and may thus lift them up from the palpable and impenetrable darkness of the lower worlds. A man should shave his head and fast for a day while staying as a pilgrim at any sacred place, and this rule should be strictly followed and adhered to when visiting any of the sacred places enumerated above. There is no such restriction, of time etc., as to the giving of funeral oblations at Gaya, which may be offered at any time and every day. The man who resides for three consecutive fortnights within the hallowed precincts of Gaya, purifies his fathers and progenies up to the seventh remove. The Sraddhas known as the Astaka and the Vridhi of one's mother should be separately performed at Gaya on the day of the death of the latter. At any other sacred place the Sraddha ceremony of one's mother should be performed simultaneously with that of her consort (1—9) as well as with those for the salvation of the nine relations such as the father, etc., and the one commonly known as the Sraddha ceremony of the twelve relations. On the first day of his arrival at Gaya, the pilgim should bathe in the sacred pool known as the north Manasa (Uttara Manasa) for the increase of his duration of life and for the enjoyment of sound health as well. An ablution in the sacred pcol

described above imparts salvation to and absolves the bather of all sin. By performing the Sraddha ceremony of his deceased forefathers and doing the rite of Tarpana unto them, on the banks of the abovesaid sacred pool, a man is supposed to reach obesequious cakes to his departed manes. Here on the banks of this sacred pool should be performed the rite of Tarpana unto the souls of all the departed beings, terrestrial, thus:—aerial and celestial, by reciting the Mantra which runs as "I do the rite of propitiation unto the souls of all beings who reside in earth, air and heaven respectively."

Then the oblations of water should be cast for the propitiation of the souls of one's father, grandfather, and the great grandfather, together with the those of his mother, grandmother and the great grandmother. Then the pilgrim should cast such other oblations of water for the salvation of all souls, and, for that end, recite the Mantra as follows:—"I offer these oblations for the salvation of all souls. Om obeisance to the sun-god from whom the planets Saturn, Venus, Jupiter, Mars, Mercury, the Moon, the Earth and the Nodes have come into being, and of whom the latter are but parts and parcels." A man who bathes in the sacred pool known as the North Manasa in Gaya, delivers his ancestors on all sides from the shades of Haydes (10—16). After having bathed in the waters of the Uttara Manasa, the pilgrim should proceed to the sacred pool of that epithet, situate at the southern quarter of that sacred city, and without speaking a single word to any body. He should bow down to the sun god before setting out for his destination. He should contemplate in his mind as follows:—"Oh God I shall bathe in the holy waters of the Dakshina Manasa for the propitiation of my forefathers. I have come to Gaya. May my ancestors ascend the region of paradise." Then he should perform the Sraddha ceremony of his forefathers, offer obsequious cakes to their souls, and make obeisance to the sun god. The Mantra which should be repeated on the occasi[illegible]

follows:—"Om obeisance to the sun god who is the lord of the universe. Help me, Oh god, in carrying out my desired end. I meditate upon thee, Oh lord. Graciously grant salvation to the souls of my departed forefathers, or place them amidst the comforts of a celestial existence. Come, Oh Kavyavaha, and Oh thou fire god, Moon, Yama (the god of death) Arjama, Agnishvatta, Vahirshada, and Ajyapa. Come all ye mighty and magnanimous gods who preside over the regions wherein dwell the souls of one's forefathers and defend the souls of my fathers, and grandfathers both in the paternal and the maternal line, so that I may offer the cakes of obsequies unto them. I have come to Gaya for that very reason, and I have offered oblations unto their souls."

To the north of Mundaprishtha (the place where the heads of pilgrims are shaved) lies the sanctuary of Kankhal, renowned in the three world for its holiness, and continuously guarded by sleepless primodial serpents whose mischievous tongues always protrude out of their mouths, and which is pleasant to the pious and dreadful to the men of sin. Persons who bathe in the holy waters of Kankhala, become entitled to sport on the fields of Elysium after death.

Then having visited the Uttar Manasha and the hallowed well of Nagarjunardana, the pilgrim should resort to the sacred spot known as the Falgu tirtha which lies on the bed of the river of that denomination. The sacred spot spoken of in the preceding line should be considered as the head of Gaya. The tirtha is called Fulgu from the fact of prosperity, and heaven being the products (Falam) thereof, and its waters are as bountiful of good things of life as the Kamdhenu herself. Oh lord, no sacred place in the world can vie with Falgu in point of sanctity. The man, who bathes in the holy waters of Falgu and sees the image of the god Gadadhara, should be considered as having reached the culminating point of peity. All the sacred places that

are in the world, and all the sacred pools and rivers that flow into the seas resort to the Falgu (river) once every day. A man who reverentially bathes in the water of Falgu, out of a willing heart, brings about the salvation of his own forefathers and that of himself and enjoys the good things of life in addition thereto. Then having performed the Sraddha ceremony of his ancestors and offered the funeral cake unto them, the pilgrim should make obeisance to the god Brahma, and recite the following verse:—"In this Kali Yuga, all the Lokas (regions of beings) are presided over by the god Maheshvara, but Gaya is in the possession of the god Gada-dhara. I make obeisance to the god of creation who stays at Gaya in the shape of a phalic emblem. I make obeisance to Gadhadhara, Vala, the god of love, Aniruddha, and Narayana. I make obeisance to Brahma, Vishnu, the Nrisinha and Baraha manifestations of the latter god." Then he should visit the image of the god Gadadhara, whereby he would deliver a hundred generation of his line from the darkness of the nether regions (17—33).

Oh Brahman, then he should slowly wend his way to the holy forests lying about the hermitage of the Muni (sage) Matanga. Then having bathed in the tank held sacred to the latter saint, the pilgrim should perform the Shraddha ceremony of his ancestors and offer the obsequious cakes by reading aloud a prayer, after having made obeisance to the latter holy personage. The prayer, Oh Brahman, is as follows:—"Let the gods and Lokapalas be my witnesses that I have come to Gaya and done every thing enjoined to be performed for the salvation of my forefathers." Then he should bathe in the sacred well known as the Brahma-kupa. A ceremony of Shraddha or Tarpana performed on the ground included between the latter well and the Matanga tank redeems a hundred generations of one's relations. A pious man having made obeisance to the Bodhis tree, become-entitled to enter paradise.

On the third day of his stay at Gaya the pilgrim taking a vow of self-control should bathe in the sacred pool of Brahma (Brahma-saras). The Mantra which should be repeated on the occasion is as follows :—"I make ablution in this pool of Brahma, for the glorification of the latter god and in order that the departed souls of my ancestors, enter the region dwelt in by that divinity." Then the Sradha ceremony and the rite of Tarpana should be performed, and the pilgrim if willing to undertake the Vajapeya sacrifice should walk round the sacrificial stake known as the Brahma-yupa, or otherwise should sprinkle over his body the waters of the sacred pool by reciting the following verse :—"Once on a time a holy sage holding a pitcher in his one hand, and a stem of the Kusha-grass in the other, used to sprinkle water over the roots of a mangoe tree which grew on the bank the sacred pool (Brahma-tirtha). Thereby he propitiated the spirits of his deceased ancestors and watered the roots of the mangoe tree. Thus a single act proved efficacious in a two-fold way." A man who makes obeisance to the image of the god Brahma carries up a hundred generations of his progenies to the celestial regions (34—40).

On the fourth day of his arrival at Gaya, the pilgrim should bathe in the river Falgu, and perform the rite of Tarpana unto the gods. Having performed the Sradha ceremony of his ancestors, he should offer the funeral cake in the part of the city known as the head of Gaya. The latter city comprises an area of ten miles, two miles whereof should be deemed as forming its head. Funeral oblations offered to the souls of one's departed ancestors, liberate a hundred generations of one's family from the shades of Haydes. The god Mahadeva, the god of intellection has cast his feet on the locality of Gaya known as the Mundapristha. The head of Gaya is at the sanctuary of Mundapristha.

O Brahman, the stream of nectar flows in the current of the river Falgu, and oblations of the water of Falgu offered

to one's ancestors bear immortal fruits. A man by bathing at the Dashashmedha and visiting the image of the celestial grandfather, after having touched the footprint of Rudra, gets rid of the recurring cycles of necessary birth and does not come to this world again. The Pindas or funeral cakes which should be offered at the sanctuary known as the Gayashira, should be of the measure of a Shami-leaf, which lead one's ancestors to the celestial regions and impart salvation to those who have already been there by dint of their own pious and meritorious acts. The oblations offered on the footprints of Rudra, should be composed of porridge, cakes, barley-powder, rice, wheat and sessamum orientale, which are supposed to impart salvation to a hundred generations of one's progeny (41—48.)

A person by performing the Sraddha ceremony of his ancestors at the feet of Brahma, leads them to the region of the latter. A Sraddha ceremony performed in the tongues of fire respectively known as the Dakshinagni, Garhapatya Ahavanika grants the merit of the sacrifice to its performer. By performing the Sraddha ceremony unto the gods Avasathya the moon, the sun god, Agasta, and Kartikaya respectively, redeems the souls of a hundred generations of his relations. After having made obeisance to the chariot of the sun-god, a pilgrim should bow down unto Karnaditya. Then having made obeisance to the latter he should bow down to the god Gayakedara. A man carries up the souls of his departed ancestors to the region of Brahma, by making obeisance as directed before (52—53).

By offering oblations at the place known as the head of Gaya the prince Vishala became a father of several children. Vishala begat those children by his wife Vishālā. The prince asked the Brahmanas how he should have children, whereupon the Brahmanas replied that he would be the father of families by giving oblations to his departed manes at the place known as the head of Gaya. Then the prince did as directed and

behold white and red [illegible] appeared as suspended before him. Vishala asked them who they were, whereupon the white phantom replied "I am the soul of your deceased father and about to enter the region of [illegible]. O son, the red and black phantoms which you see before you are the souls of my father and grandfather [illegible], and they have been just liberated through your [illegible] act from the shackles of [illegible]. [illegible] for the salvation of our souls, Oh Child, and we shall ascend the region of Brahma." Having said this the phantoms of Vishala's ancestors vanished in the air. Vishala became the father of a large family, ruled his country well and subsequently attained salvation (54—59).

A man, who wishes to be the deliverer of his family should offer oblations at Gaya in honour of all the gods, and cast funeral cake in honour of his disembodied soul in anticipation, whereby he attains endless merit.

An intelligent man on the fifth day of his stay at Gaya, should duly bathe in the sacred pool by reciting the following Mantra:—"O Janarddana, I make this oblation for the cessation of all temporal evils. I make obeisance to the immortal Vata tree which makes a man free of all sin. The Sraddha ceremony should be performed underneath the aforesaid tree, with a view to ensure perpetual stay of one's ancestor at heaven, and for the purging off of all iniquities and impious actions. By feeding a single Brahmana underneath the abovesaid tree, the feeder gets the merit of giving a sumptuous repast to a million of them. The man, who distributes boiled rice at Gaya, enables his ancestors to enjoy celestial comforts for good.

Thus said the king of the disembodied spirits for his own salvation to a merchant, "I have been suffering with the hosts of spirits, the torments of the nether regions for our misdeeds in human life. Once on the Shravana Dvadashi yoga, Kumbha offered us oblations and we have been living

upon that ever since. Now, Oh you merchant, go to Gaya and offer oblations to us." The merchant accordingly went to Gaya, [and did as he was] directed by the King of spirits. And the spirit-king was liberated with all his companions and attained salvation. The Verse which should be read out on a similar occasion of casting oblations at Gaya to one's ancestors, runs as follows :—"Be propitiated the souls of all those who once were my preceptors and of those who have died in the womb in my family, whether I am aware of such a fact or not, and of those who belonged to my family, whether in the paternal or the maternal line, and of those who when alive were related to me through my wife. Be propitiated with the oblation I offer at Gaya; and finally let all those ancestors of mine, who are now imprisoned in the confines of the nether regions, be propitiated with this my offering if they have not been already liberated from the latter place. Take these oblations, Oh ye departed spirits who, though related to me in life, died without sons or issues, and hence have had no chance of getting oblation from any one. May the spirits of those who died blind, maimed, or void of action, be propitiated with these offerings of mine." After having made obeisance to the Vata tree and the god Vateshvara, the pilgrim should worship his great grandfather whereby he would attain the immortal region and redeem a hundred generations of his family.

Oh Brahman, repeated visits to Gaya, are supposed to be impregnated with larger destinies of the pilgrim after death and imparts him great merit and sanctity (60—74).

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CHAPTER CXVI.

Said the God of Fire:—A pilgrim should bathe in the river Mahanadi by reciting the Gayatri (the first Rik-Mantra) and perform his daily rite of Sandhya (prayer) thereafter. In the morning the Sraddha ceremony should be performed and the cakes of obsequies offered before the goddess Gayatri which are thereby supposed to bear immortal fruits. In the noon the pilgrim should come out of the river, and worship the goddess Savitri (goddess of prayer) in front of the goddess Gayatri with hymns and music, and offer oblations (Pinda) at her feet. Similar oblations should be cast at the feet of Augusta, and the pilgrim should pass through the fissure in the hill known as the Yonidvara (orifice of the vagina) by which he would be exempted from entering a human womb again. He should make obeisance to Vali, the rock known as Kakashila (hill of crows) and the god Kumara and afterwards offer oblations at the place known as the Svargadvara (the gate of heaven), Somakunda, and the Vayutirtha (sanctuary of the god of wind). Subsequent to that he should visit the image of the god Kapilesha, bow down to him and offer oblations at the Rukmikunda in honour of the souls of his departed ancestors. Similar oblations should be offered on the banks of the Akashaganga and Kapila and the pilgrim should visit and make obeisance to the god Kotisha at the Kotitirtha. Oblation should be cast at the sacred localities respectively known as the Gadalola, Vanaraka, and Goprachara. A man who bathes in the river Vaitarini and performs the Sraddha ceremony of his ancestors on its banks, redeems twentyone generations of his family from painful and tormenting after-existences. A man after bathing therein, should make obeisance to a cow,

and would attain equal merit by offering oblations at the sanctuary of Krounchapada. The pilgrim should bathe in Rinamoksa, Papamoksa and the Bhasmakunda, the ablution having been made with the sacred ashes at the latter place. Oblations should be offered at Vishala and Nishchira. A man after bathing in the aforesaid places should make obeisance to the god Janardana, and recite the following verse. "I have put this funeral cake in thy hands Janardana, and may it serve me for ever when my soul quits this mortal frame and ascends the region above.

The god Janardana reigns in person at Gaya in the shape of the Pitris, and a man who visits that lotus-eyed deity is exonerated from three classes of debt which he respectively owes to the gods, the Rishis and the Pitris (ancestors). The pilgrim having made obeisance to Markandeshvara should bow down to Gridhreshvara, and cast oblations on the banks of the stream sacred to the god Mahesha at the sanctuary of Mulakshetra. Similar oblations should be offered to the souls of one's ancestors at the Gridhakuta, Gridhravata, Dhoutapada, on the banks of the tank at Kandamala, Ramatirtha, and the Pretashila. Obeisance should be made unto the god Prabhasesha at the latter place. The verse which should be recited on the occasions is as follows:—" May the souls of may departed ancestors who may be now living in heaven or on earth be liberated. I have offered oblations for their salvation and may these cakes serve them for eternal time."

O Brahman, the pilgrim who offers oblations to his ancestors on the banks of the three aforesaid sacred pools, and at the sanctuaries of Gayashiras, Prabhasa, and the Pretakunda, redeems the souls of his relations from the shades of the nether regions. The pilgrim should make obeisance to the image of the god Vasistesha and cast oblations in his front in honour of the souls of his departed ancestors which should be likewise offered

at Gayanabhi, Sushumna, Mahakoti; and before the goddess at the Mundapristha, the latter sanctuary having been previously worshipped with the gods Kshetrapalas residing therein, whereby a man is supposed to enjoy immunity from the effects of poison. A man who bows down to the god Brahma, carries up the souls of his deceased ancestors into the region of the latter divinity. A man who makes obeisance to the gods Jagannatha and Valabhadrâ, together with the goddess Subhadra, becomes possessed of all he wishes for, succours the souls of the members of his family, and finally enters the region of paradise. Similarly the pilgrim should make obeisance to the god Hrishikesha, and worship the god Madhava, whereby he would attain divinity. A man by worshipping the goddess Mahalaksmi, Gouri, Mangala, and Sarasvati would be an immate of the celestial abodes and become a learned man in his next birth. A man who worships the firegod, Indra, Revana, Kapardi, Vinayaka, and the twelve Adityas gets rid of all diseases and ascends heaven after death. By worshipping the gods Kartikeya, Somanatha, Kalesha, Kedara, and Brahma, a man becomes free from all danger and fulfils the mission of his life. The man who propitiates with worship the eight hidden and mysterious phalic emblems named as Siddheshvara, Rudresha, Ramesha, Brahmakeshvara, etc., becomes possessed of all articles of enjoyment. Similaly by worshipping and making obeisance to the gods and goddesses such as Narayana, Varaha, Narasinha, Shri, Brahma, Vishnu, Mahesha, Tripuraghna (Shiva the destroyer of the demon Tripura), Sita, Rama, Garuda, and Vamana, becomes the possessor of all wished for objects in this life and carries up the souls of his ancestor to the region of the god Brahma (1—26). A man who worships the god Gadadhara together with all his celestial companions at Gaya, discharges the three sorts of debt (the spiritual, the social, and the debt one owe to one's ancestors for the multiplication of his

species) and redeems the souls of his departed relations belonging to all branches of his family.

The stone slab described before (see Chapter 114) should be looked upon as permeated with the essence of the gods and as a deity incarnate on earth. There is not a single spot in Gaya which is not sanctified by the presence of any particular god and which is not a sanctuary in itself. The soul of a person in whose name any oblation is offered at Gaya after the worship of the gods Falguvisha, Falgu-Chandisha, and Angarakeshvara, is sure to ascend the region of Brahma. The Sraddha ceremonies should be performed at the feet of the sage Matanga as well as in the hermitage of Bharata and the sacred places known as the Hansahtirtha, Kotitirtha, Pandushila, and the fountains respectively known as the fountains of fire and honey which well up at those places. The pilgrim should make obeisance to the gods Rudresha, Kilkilesha and Vinayaka who are the presiding deities of the abovesaid sanctuaries. The man who offers oblations to the souls of his ancestors in the forest of Dhanuka, and makes obeisance to a cow at that place, as well as the person who casts oblations in honour of his departed progenitors on the banks of the Sarvasvati is the deliverer of their souls. In the evening he should worship the goddess Sarsvati and make obeisance to her thrice a day, whereby he would be well versed in the Vedas and the supplementary branches of knowledge as well (27—33).

By circumbulating the holy city of Gya, and distributing boiled rice, etc., among the indigent population, and by worshipping resident Brahmanas a man is supposed to attain everlasting merit. Then having propitiated the god Gadadhara (the club or the mace wielding deity) with a hymn and prayed for his good graces, he should implore him as follows:—"O god, who permanently residest in the holy city of Gaya, and impartest salvation to the souls of one's

ancestors, I make obeisance to thee, O god, who teachest the mystery of divine communion to men, for the increase of piety, and the enjoyment of good things in this life and salvation in the next. I make obeisance to thee O god, who art devoid of body, senses, mind, intellect, life, and egoism, I make obeisance to thee, O god, who art the everlasting reality, absolute purity, and perfect intelligence. I make obeisance to thee, O god, who art the infinite joy and worshipped even by the Danavas (Demons.) I bow down to thee O god, whose hallowed presence destroys the sinful propensities, which this iron age of philistinism invariably gives rise to in man, and who art bedecked with the garlands of wild flowers (emblematic of the myriads of suns and their satellites). In the soul of my soul, I meditate upon the god who is the protector and paramount lord of the created nature, and imparts salvation to one's departed manes and who is the universal life pulse carrying vitality and beating through all forms of existence whether visible or invisible, and who though one sees his essence reflected in innumerable souls singing his hymn in one grand chorus of universal joy. I am a suppliant at the feet of that god, who is the only changeless and unchangeable entity amidst the evershifting, everchanging scenes through which the universal nature spins out her life-thread and who succours the failing humanity from the fatal fire of iniquities in a world where sin has a room to be for the dispensation of higher good."

The pilgrim should also address the god as follows:— "I have come to Gaya, O Gadadhara, with a view to perform rites of obsêquies in honour of the souls of my departed ancestors. Be thou my witness, O god, and bear testimony to the fact of my endeavouring to impart salvation to my fore-fathers, O ye, Brahma, Ishana, and other celestial beings." The man who recites these verses on the greatness of the sanctity of Gaya at the beginning of a Sraddha ceremony,

goes to the region of Brahma after death carrying with him the souls of his deceased fore-fathers to stay there for good (34—42).

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CHAPTER CXVII.

SAID THE GOD OF FIRE:—Now I shall discuss the process of performing the Sraddha ceremony at Gaya as described by the sage Katyana. The Sraddha ceremony should be preferentially performed at Gaya and other sacred places on the day when the sun enters a new sign of the zodiac, or on the day of the new moon or on days after the fourth day of that fortnight. On the previous day the pious householder Brahmans, holy sages, mendicants, and Brahmanas who have taken the vow of ablution, together with those who were conversant with the Vedic lore, or those who strictly observe the propriety of conduct, or those who never do any act which casts a slur on their names, should be invited for the celebration of the rite. Lepers and Brahmanas afflicted with psoriasis should not be invited at all, and likewise the persons who have come without an invitation and who are but intruders at the best, should not be taken notice of even if present on the occasion of a Sraddha ceremony.

The direct ancestors of a man such as the father, grandfather, and the great grand-father should be invoked, as well as the maternal grand-fathers and such persons on his mother's line unto whom he is entitled to offer funeral cakes. The performer of such a Sraddha ceremony should be meek gentle and holy on the day of its celebration, observe a vow of silence and self-control, and should not

stir out of his home, nor read the sacred verses of the Vedas, nor do any act which would not stand the crucial test of perfect truth. Then the souls of all the ancestors enumerated above, whose presence on the occasion had been invoked as previously described, should be considered as present. Affectionate enquiries should be made of their comforts, and cushions should be spread out for their reception by laying down a separate row of the stems of Kushagrass. Subsequent to that the gods whose presence is deemed essential to the performance of such an ancestral ceremony should be invoked and the spirits of the performer's fathers imagined as having graced the occasion with their visits should be first consulted with a view to obtain their permission in that behalf.

Then the performer of the Sraddha ceremony should address them as "I shall invoke the Visvadevas. Shall I or not?" Then the gods Visvadevas should be invoked with their permission, and barley corn should be scattered all round. Then he should address the latter gods as "Oh Vishvadevas shall I, invoke the Pitris?" and with their permission should ask them to be seated on the cushion.

Then grains of sessamum orientale should be scattered, and the Mantras such as "come, Oh ye Pitris" should be repeated over the vessels placed upon the stems of consecrated Kusha-grass. Subsequent to that the performer of the Shraddha ceremony should recite the Mantra running as "Shanno Devi, etc." The grains of barley should be cast all round by repeating the Mantra "you are, Oh barley-corn etc." Likewise the seeds of sessamum orientale should be scattered by repeating the Mantra. "You are Oh sessamum orientale, permeated with the essence of the god Moon. Graciously gratify the souls of our forefathers. I sprinkle water over thee, etc."

Flowers should be offered to the souls of one's ancestors either in a golden or a silver vessel, and the Mantra beginning

as "Shrishsacha" should be simultaneously read therewith. The performer of the ceremony should reverentially wakl round the varandas by way of performing the rite of circumbulation unto the souls of his departed ancestors invoked either in a swordblade, or on the leaf of a tree as the case might be. In a Sraddha ceremony uudertaken with a view to propitiate the Gods, the devout performer should begin circumbulating from the left hand side, the contrary being the rule in a Sraddha ceremony of his own forefathers (1—12).

Then he should recite the following Mantra. "May water born of the celestial regions together with those born of the earth and the sky, and the golden sacrificial water confer blessings on thee" (13.)

Then the Argha offerings should be presented in honour of the gods known as the Vishvadevas, by repeating the Mantra "Oh Vishvadevas here are the Argha offerings for each of you," and likewise the souls of the forefathers should be propitiated with similar offerings. The Mantra which should be recited on the latter occasion is as follows:—"Here is offering for you, Oh Pitris." Similarly Argha offerings should be presented in honour of one's grandfathers by repeating the Mantra which runs as obeisance (Svadha) to the grandfathers."

Then the seat should be offered to the souls of one's forefathers by lowering down the back of the sacrificial vessel, and by repeating the Mantra "Be thou the seat for the souls of my departed ancestors." Subsequent to that flowers, perfumes, incensesticks, lighted lamps, and morsels of boiled rice soaked in clarified butter, should be raised up, and the performer of the Shraddha ceremony should ask the congregated Brahmins whether he should offer them in the sacrificial fire. The Brahmanas should direct him to do the latter, whereupon he should cast the same into the fire in the event of his being a (sagnika) while a Brahmana who is not a custodian of the conscerated fire should offer the oblations

in the hands of his forefathers, supposed to be spread out on the stem of the consecrated kusha grass. Then the first oblation should be cast into the fire by repeating the following Mantra:—"Om obeisance to the firegod who conveys the oblations to the Pitris." Similar oblations should likewise be offered to the gods and sages such as the Moon-god, the Pitris, Yama (the god of death) and Angira in the following manner:—"Om obeisance (svaha) to Soma, Om obeisance to Pitriman, and Om obeisance to Yama."

Then the residue of the oblations should be gathered in a rice-pot, which should be taken hold of by the performer of the Shraddha ceremony. The contents of the abovesaid pot should be poured out over the floor of the sacrificial room, and the following Mantra should be simultaneously read therewith. "Oh Nectar! this earth is thy receptacle, the infinite expanse of ether abovehead is thy covering. I cast thee as an oblation unto the mouth of the Brahmana which is permeated with thy own essence". Having repeated the above Mantra, the preceptor should dip his thumb into the contents of the pot emptied on the floor as before, and utter the name of the god Vishnu. Then the seeds of sessamum orientale should be scattered by repeating the Mantra which runs as "Apahatā etc.," after which they should be removed. The performer should repeat in his mind the sacred Gayatri Mantra and pray as follows:—"I make obeisance to the gods, the Pitris, the great Yoginis, and the goddesses Svadha and Svaha." Then he should cast oblations composed of boiled rice unto the abovesaid deities and holy personages and sprinkle water over the same, one for each of them, after having considered them as perfectly satisfied with the meals offered to them. The sacred Mantra of Gayatri should be once more repeated as before, after which the Mantra beginning with "Madhu," etc., should be recited. Then he should ask whether they had been pleased, in reply whereto he should himself answer as "Yes we have been well pleased.

The residuary portion of the boiled rice should be then gathered up and the place on which the oblations had been deposited should be cleansed with water for laying down thereon the stems of kusha grass. Three oblations (Pindas) should be cast on the stems of kusha grass laid down as above. Then the souls of the fore-fathers invoked on the occasion should be imagined as having rinsed their mouth with water. Flowers, with sun-dried rice and washings of honey and clarified butter should be offered to them, and the performer of the ceremony should pray as follows:—"May the souls of my forefathers see light and may our progeny increase and prosper. May those persons who give us alms enjoy prosperity, and may our knowledge (Vedas) and progeny grow from more to more. May our devotion never fail, and may we have many things to give to the poor. May we have plenty of rice and food grains to eat, and enough number of guests to partake of our daily meals. May we never stand as applicants for anything to any body, and may those who are in need come to us for help."

Then the performer of the Shraddha ceremony should gather up the stems of kusha grass together with the knots of grass known as the Brahmanas over which the terms Svadha (obeisance) had been repeated and ask permission to say obeisance (Svadha) to his forefathers. Having obtained that he should recite the following Mantras:—"Obeisance (Svadha) to the fathers (including father's brothers and cousins), obeisance (Svadha) to the grandfathers, obeisance to the great grandfathers." Then he should sprinkle water by raising up the water pot and pay, as his means would admit of, remuneration to the Brahmana who had officiated at the ceremony (14—29). In the Sraddha ceremonies performed in honour of the gods or one's forefathers the performer should recite the Mantra which runs as "Be pleased, Oh ye Vishvdevas!" The latter gods should be bid

adieu on each occasion of ancestral sacrifice. Then he should reverentially walk round the Brahmanas congregated on the occasions and enter his own room by reading aloud the Mantra which runs as "Amabajasya." The ceremony should be repeated in each succeeding month.

Now I shall describe the process of performing an Ekoddista Sraddha ceremony. The consecrated knot made of kusha grass should be laid down for each soul invoked on the occasion and cake should be offered to each. The form of the Sraddha ceremony under discussion, is characterised by the absence of any rite of invocation, and any casting of offering in the sacrificial fire, the gods known as the Vishvdevas taking no part herein. The Brahmana while enquiring about the satisfaction of the invoked souls should utter "Susvad." On the washings of honey and clarified butter, the souls should be asked to be seated, while they should be requested to be pleased with the offerings made on the occasion. The performer of the ceremony should speak on behalf of the invoked souls as we are well pleased, the remaining portion of the rite being identical with what has been laid down above. (30—34.)

Now I shall dwell upon the procedure to be adopted in performing the Sraddha ceremony known as the Sapindakarana, which should be performed either at the middle or at the expiry of the year of the death of the relation for whose salvation the ceremony would be undertaken. Three vessels, full of oblations, should be laid down for the Pitris (ancestors), while one should be kept reserved for the departed souls. The four vessels should be furnished with holy stems of kusha grass tied up into knots, and which should be filled with scented water containing flowers and sessamum orientale. The performer of the ceremony should sprinkle water over the two abovesaid classes of vessels and offer equal quantity of oblations out of them, as souls in general rank equally in respect of filial piety, and

accordingly it is equally obligatory on a man to discharge the debt he owes to them as well as the one he owes to his own forefathers (35—37.)

Now I shall describe the process of performing the Sraddha ceremony called the Abhyudayika. All other rites should be done as in the preceding forms. The Mantras sacred to the Pitris should be repeated in the forepart of the ceremony and the rite of circumbulation should be performed in the first part of the day on which the celebration of the same would come about. The articles which are essential to this particular form of Shraddha are the straight blades of kusha grass, and barley, instead of seeds of sessamum orientale in the other forms. The Brahmana officiating at the ceremony should speak, "well done" after the enquiry regarding the satisfaction of the invoked souls, and the cakes in the present instance should be composed of curd, sun-dried rice and plums. The performer should ask whether he would invoke the souls of his ancestors forming his Nandimukhas, and implore them to be satisfied with the Shraddha offerings. The forefathers of a person, who are called his Nandimukhas, consist of his father, grandfather, great grandfather, together with his maternal grandfather, maternal great grand father, and maternal great great grandfather. In the form of the Shraddha ceremony under disscussion the performer should not couple the term Svadha with the names of his forefathers on occasions on which the same should be repeated in the preceding instances; and an even number of Brahmanas should be feasted in connection therewith (38—43).

Now I shall discuss the nature of satisfaction which the different sorts of cakes or oblations respectively impart to the souls of one's ancestors. Oblations composed of cereals grown in villages as well as forest fruits, bulbs and roots last one's forefathers for a month, while those consisting of fishes and venison would serve them well for

double or triple that division of time. The peculiar kind of venison known as the Rouravás would gratify them for five months, whereas games and wild fowls would last them for four months. The departed souls are supposed to live satisfactorily upon goat's meat for six months, meat of tortoise, pork, mutton, and buffalo flesh lasting them for seven, eight, nine and ten months respectively. Sweetened porridge and butter of cowmilk offered in a clarified state would gratify them for a whole year, while the meat of a full grown sacrificial goat (Vardrinasa)* as well as the sword of a rhinoceros; flesh of an antelope or that of a red goat and honey should be considered as their full and proper ration for a period of three consecutive months. Offerings made during the rainy season should consist of fishes having large scales, while a Shraddha ceremony performed on the day on which the moon enters the asterism Magha should be supposed as bearing immortal fruits (44—48).

The Brahmanas who read the Mantras or the portions of any particular Veda, or those, who are the custodians of, and offer sacrificial oblations till death in, the same consecrated fire, lit up in their lying in chambers, or those who chaunt any particular branch (Shakha) of one of the four Vedas, as well as those who are well versed in the six supplementary branches of the Vedic lore, and the readers of Dharma Drona or the chapters of the Yestha Sama should be deemed as the purifying element of the abovesaid Brahmanic Congregation assembled on the occasion of a Shraddha ceremony (49.)

Now I shall describe the merit of performing the Shraddha ceremony of one's ancestors on the different days of the lunar months of the year, the ceremony being

* त्रिपिबन्त्विन्द्रियक्षीणं श्वेतवृद्धमजापतिम् ।
वार्ध्रीणसन्तु तं प्राहुः याज्ञिकाः पितृकर्म्मणि ॥

performed for the fulfilment of any definite object. A Shraddha ceremony performed on the first day of a lunar month confers wealth and prosperity upon the performer, while the possession of beautiful wives as well as the fulfilment of one's heartfelt desires in a life of unimpeachable rectitude should be deemed as the outcome of the performance of Shraddha ceremonies on the second and the fourth day of a lunar month. A man who wishes for an increase of progeny should perform the Shraddha ceremony on the fifth day of a fortnight, while that performed on the sixth, seventh or on the eighth day thereof respectively grant a thriving trade, an increase of agricultural produce and unbounded wealth to the performer. The Sraddha ceremony performed on the ninth day of a fort-night makes the performer possessed of a large number of mules, while those performed on the tenth, eleventh, or on the twelveth day thereof are supposed to increase the number of cows, offsprings, wealth and food stuff. A Shraddha ceremony duly performed on the thirteenth or on the fourteenth day of the fortnight ensures an enviable position among one's own people, while the one performed on the day of the new moon grants all sorts of good to the performer thereof (50—53).

The following verse which should be recited in the course of a Sraddha ceremony and by reading which the souls of the ancestors of the performer would be translated to the region of Brahma is as follows:—"The seven hunters who resided in Dasharna; and the deers who dwelt upon the mountain of Kalanjara together with the Chakravakas who were the inmates of Sharadvipa and the swans who floated on the waters of the Manasa, took birth as renowned Brahmanas at Kurukshetra, and were well versed in Vedic lore. May you travel a longer way than they in the region of the unknown" (54—56).

A son should perform the Shraddha ceremony of his own grandfather when his own father would be living, or

that of his great grandfather in the event of his son being alive at the time. This rule should be followed in performing the Shraddha ceremonies of his own mother and maternal grandfathers. The man who recites the Sraddha Kalpa attains the merit of performing the Shraddha itself. A Shraddha ceremony performed at a sacred place or on days from which any of the four cycles (Yugas) of time begins to run bears immortal fruit. Similarly Sraddha ceremonies performed on the ninth day of the light fortnight in the month of Ashvina, or on the twelvth day of the fortnight in the month of Kartika, or on the third day of the months of Magha and Bhadra, or on the new moon day in Falguna, or on the eleventh day of the fortnight in the month of Pouṣa, or on the tenth day of the lunar month in the month of Ashada, or on the seventh day of the fortnight in the month of Magha, or on the eighth day of the dark fortnight in the month of Shravana, or on the day of the full moon in Ashāda, Kārtikeya, Fālguna, and Jaistha, are supposed to grant perpetual benediction to the souls of the forefathers of the performer like the Sraddha ceremonies performed on the days when the different Manus such as Sayambhuva, etc., and who were the governing bodies of the different cycles of ages such as the Satyayuga, etc., first came into being. A man should offer cakes in honour of the departed souls of his forefathers at Gaya, Prayaga (Allahabad). Kurukshetra, on the banks of the Narmada and the Godavari and at Prabhasa, Shalagrama, Benares, Purushottama (Puri) and on the mount of Shriparvata (57—63.)

CHAPTER CXVIII.

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SAID THE GOD OF FIRE.—The country which lies to the north of the ocean and on the south side of the mount Himalaya is called Bharatvarsa and measure nine thousand Yojanas in breadth. The country named above is the working place of those who ascend heaven or enjoy other celestial comforts by dint of their own piety and through the merit of good deeds done therein. The seven principal mountain chains (Kulaparvata) which traverse the continent of Bharatavarsa, are Mahindra, Malaya, Saghya, Shuktimana, Hemaparvata (the Golden Mountain), the Vindhya, and the Paripatra. The nine islands (territories) in which the above said country is divided are, Indradvipa, Kasara, Tamraparni, Gabhastimana, Nagadvipa, Soumya, Gandharva, Varuna, and Ayam which are surrounded on all sides by the sea. The country above described is eight thousand miles in length from north to south and is divided into nine principal divisions named after the people residing therein and which lie around the central part of the country reckoned from the East. They are the land of the Kiratas, the land of the Yavanas, the land of the Brahmanas from whose lips drop down the deep and profound truths inculcated in the Vedas and the Smritis. In mount Paripatra is the source of several rivers, while the Narmada and several other streams take rise from the Vindhya. The Tapi and the Payoshnika the Godavari, the Bhimarathi, the Krishna, the Veni and several other rivers take rise from the Sajhya Mountain, while the Kritamala and the Trisama respectively flow from the Malaya and the Mahendra Mountains. The rivers Kumara and others have their source in the Shuktimana Mountain, while the Chandrabhaga takes it rise from the [illegible]alaya.

The countries known as the Kurupanchala and the Madhyadesha are in the western part of the continent of India (1—8).

CHAPTER CXIX.

SAID THE FIRE GOD:—The island known as Jamvudvipa is comprised of an area of eight hundred thousand miles in breadth, and is surrounded by the ocean of Kshiroda measuring eight hundred thousand miles (1). The island of Plakshya is surrounded by the ocean of Aalchali, and the seven sons of Medhatithi named as Shantabhaya, Shishira, Sukhadaya, Ananda, Shiva, Kshema and Dhruva are the lords thereof after whom the country has been named. The hills which form the boundaries of the latter country are the Gomedha, Chandra, Narada, Dundubhi, Somaka, Sumana and Vaibhraja. The people who are the inhabitants of the latter country drained by seven principal rivers are a blessed people, all living up to the good old age of five thousand years, and filling the different grooves of society according to the duties of the castes they respectively belong to. The Brahmanas who are the inhabitants of the country are the Aryakas, Kurus, Vivinsha, and the Bhavinas, who are the worshippers of the Moon.

Next to that lies the island of Shalmali comprising an area of ten lákhs of Kroshes and surrounded on all sides by the ocean of sugarcane juice. The seven sons of Vapushmana who are named as Suta, Harita, Jimuta, Lohita, Vaidyuta, Manasa and Suprabha are the masters of the

continent of Shalmali divided into countries named after each of them.

The hills which run across the continent of Shalmali are the Kumuda, Anala, Valahaka, Drona, Kankha, Mahisha, and the Kukudman and the seven rivers which take their rise from them and flow into the ocean of Surada are the Kapila, Aruna, Pita, and Krishna, etc. The Brahmanas who are the inhabitants of the above said isle are the worshippers of the god of wind (3—10).

The island of Kusha stands in the ocean of wine (Surada) and the sons of Jyotishmana are the masters thereof. The main divisions of the country are named after the abovesaid princes and which are accordingly known as Udviga, Dhanumana, Suta, Dvairatha, Lanivana, Dhairjya, Kapila and Prabhakara. The principal Brahmin communities residing therein such as the Dadhimukhas worship the image of Brahma. The hills, which run across the continent of Kusha, are the Vidruma, Hemashaila, Dyutimana, Puspavana, Kushashaya, Harishaila and the Mandara. The latter is surrounded by the ocean of clarified butter (Ghritoda) which in its turn is hemmed in on all sides by the continent (island) of Krouncha. The sons of the king Dyutimana are the sovereigns of the latter island, whose principal divisions are named after the abovesaid princes, and the seven hills which lie scattered over the plains of the country are named as the Kushala, Manas, Anugas, Ushna, Pradhatas, and Andhakaraka, and the seven hills which run across the country drained by the seven rivers are the Krouncha, Vamana, Andhakaraka, Devavrit, Pundarika, Dundubhi and Dviguna. The mountain which are in the other islands are respectively named after each of them. The blessed sanctuaries which are to be resorted to in the island of Krouncha are at Puskara and Puskala. The god Hari is worshipped by the inmate Brahmanas of the isle which is girdled by the ocean of Dadhimandaka and which in its turn is encircled by the island of

Shaka (dvipa). The sons of the king of Shaka are the sovereigns of the different territories into which the former is divided and which are respectively named after each of them, such as Jalada, Kumara, Sukumara, Manivaha, Kushattara, Modaki and Druma. The seven mountain chains which traverse the continent are named as the Udaya, Jaladhara, Raivata, Shyama, Kudruka, Amvikaya, and Ramya. The seven rivers which rise from the aforesaid mountains are the Maga, Mandaga, etc. The Brahmanas of the country worship the god as revealed in the resplendent orb of the sun. The island of Shaka is surrounded by the ocean of of Kshira, and across, and encircling, which lies the island of Puskara. Mahavita and Dhatiki the two sons of Savana are the lords of the two divisions of the island which are respectively named after each of them. A single hill called the Manasa, and resembling a bracelet in shape, towers up from the centre of the island, and extends over a region measuring eight thousand miles in length, its height being equal to its length (11—23). The inhabitants of the aforesaid island which is girdled by the ocean of Kshiroda live up to the age of ten thousand years, and the Brahmanas who dwell therein worship the Brahma, manifestation of the Indian trinity. The ocean in question knows no ebb or flood tide according to the gradual changes in the phases of the moon. Oh thou greatest of the holy sages, the waters of the rivers that flow into the latter increase or decrease by fifteen fingers according to the variation in rainfalls in any particular year. The soil of the island consists of pure gold bereft of all animal life. The peak known as the Lokāloka towers from the middle of the island, half of which enjoys perpetual sunshine, the other being enveloped in perpetual darkness. The hill runs across a region measuring eighty thousand miles in length and whose summit penetrates into the welkin which bounds in a space of five hundred millions of Yojanas (24—28).

CHAPTER CXX.

SAID THE GOD OF FIRE:—The extent of land on the surface of the globe is seven thousand Yojanas, the height or the dimension whereof between the poles is ten thousand Yojanas. In the interior of the globe and beneath the earth's surface are the seven Patalas or the nether regions which are respectively known as the Atala, the Vitala, the Nitala, the Gabhastimat, the Mahakshya, the Sutala, and the Agrya. The soils of the abovesaid subterranean regions respectively consist of sand, stone and gold and are coloured black, brown and reddish, in which the demons happily dwell and roam about. Below the nether regions is the primordial serpent Shesha, posing on its hundred hoods this our terrestrial globe, and on whose body rests the god Vishnu enveloped in the almighty primeval night which was all-pervading before the light of creation first dawned upon the universal space. Below this terrestrial globe is the region of hell from which a Vaishnava (worshipper of Vishnu) enjoys a sort of perpetual immunity.

Oh Vashistha, the sky is called Navas (root "Va" to shine) from the fact of its being illuminated by the rays of the sun which is situated at a distance of eight hundred thousand miles from the earth. The Moon is eight hundred thousand miles distant from the Sun, and at a similar distance from the latter lies the belt of fixed stars. From the belt of fixed stars the planet Mercury is some two lakhs of Yojanas remote. The Venus is of similar distance from the Mercury and likewise the Mars is two laks of Yojanas remote from the latter. The Jupiter is similarly distanced from the Mars, the Saturn is two laks of Yojanas distant from the Jupiter, and the constellation known as the Saptarshi Mandala (Ursa major) is a lak of Yojanas distant from the latter (1—8.)

The pole star (Dhruva) is eight hundred thousand miles distant from the Saptarshi and forms the apex of the region known as the Trailakhya. The region known as the Maha is tens of millions of miles distant from the pole star wherein dwell the persons who have witnessed a full cycle of time from the creation of the world to its dissolution at the Pralaya. The region known as the Jana Loka is at a distance of two millions of miles from the latter wherein dwell the Rishis such as Sanaka, etc. The region of Tapa is eight millions of Yojanas distant from that of Jana whereof Vairajas are the presiding deities. The region of Satya is ninety-six millions of miles distant from the latter, and the region which is never visited by death is known as the Brahma Loka or the region of the deathless disembodied celestials (9—11.)

The region known as the Bhu occupies only a pada measure of the entire sub-solar space, the region of "Bhuba" is within the orb of the Sun, while the region of Svarga (paradise) extends from beyond the Pole Star, the space beneath the latter being fourteen millions of Yojanas. The regions planetery and psychical form, as it were, the exterior cover or shell of this egg of the Universe, which in their turn are encrusted by ten fold layers of water, fire, wind, ether and the earth, just like the body of any other organic being. The ten latter regions and principles, Oh thou greatest of the sainted beings, lie enfolded in one another, and thus in the aggregate form the exterior cover of the Universal Nature (Pradhana) (12—14.)

Oh thou holy one, this Nature is inconceivable and baffles all measurement or comprehension. Innumerable are the eggs of such worlds and systems which are constantly hatched into their firy existence under the wings of this universal mother. Oh lord, the Puman or the subjective element (the Brahma of the Vedantins) exists in a potent state in the bosom of this Universal Nature, just as fire lies

hidden in a stick of dry wood, or as the oil potentially exists in the midst of sessamum orientale. This Puman or the subjective element lies imbeded in Nature simply as a psychic onlooker or a spiritual principle, absolutely neutral and devoid of all actions. Oh thou greatest of the wise men, this union of the Pumana and the Nature is held together by a sort of force known as the Vishnu Shakti, which contains embryos and essential virtues of all beings and matter subsequently to be developed out of this union of the universal nature and her mate (Puman). The force under discussion serves as an active agent or principle in bringing about their union when they lie remote and apart or as a disintegrating agent in severing that contact out of which the universe comes into being as a necessary resultant (15—19.)

The gods and other celestial beings take birth through the concerted action of the force of Universal Nature and the dynamical effect of the essence of Vishnu acted upon by the momentum of the former. Vishnu is identical with the absolute Brahma, from whom the Universe has emanated (20—21).

Oh thou best of the sainted beings, the Sun god rides in nine chariots which occupy a space of thousand Yojanas, and the axle tree whereof is of double that measure. The circumference of its wheel is greater than 15,000,000 fifteen millions of Yojanas by (700,000) twenty-eight millions of miles. This wheel which is also known as the wheel of time consists of three naves, five spokes, six circumferences and the two movements (Ayana) which bring in the months and the year. The second orbit of the Sun measures thirty-nine thousand Yojanas in each of its two parts or division, which takes the above luminary half a Yuga to travel and at the end of which is the Pole Star. Oh thou the best observer of vows and penances, the seven Vedic Chhandas such as the Gyatri, etc., are the horses which draw the chariot of the

Sun, whose rising and setting consist in his appearance in, and disappearance from, any particular region. The pole star is fixed in the region where those phenomena occur, and which is seen at the same place *i. e.*, higher up to the north of the "Saptarshimandala" owing to the rotundity of the Earth's surface (22—28).

Oh Brahman, the region mentioned above is known as the third resplendent ethereal region (Vishnupadan) dwelt in by the purest spirits, and the Brahmacharins who have purged off all sins and impurities. From here flows the stream of celestial Ganges by contemplating which a man becomes pure and sinless. Here the god Hari is revealed in the constellation of stars known as the "Shishumara," at the tail end of which is the fixed star Dhruva (Pole Star) which revolving on its own axis caused the planets and their satellites to move round and round. The Sun god duly installed in his chariot by the gods, Rishis, Gandharvas, Apsarasas, serpents and demons, is the cause of rain, heat and humidity in the air. The Sun god is only another manifestation of the god Vishnu extolled and glorified in the verses of the Rig-Veda and is the source of all good and evil (29—33).

The chariot of the Moon god runs on three wheels drawn by ten horses of greenish colour strapped on the right and the left. Thirty-six thousand three hundred and thirty-three gods drink of the phases of the Moon. One phase being partaken of by the Pitris, and one phase being lost sight of when it suffers occultation on the day of the new Moon. The chariot of the presiding deity of the Mercury is composed of firy and aerial substance and is drawn by eight horses. Similary the chariot of the Venus is drawn by eight horses like those respectively ridden by the Mars, the Jupiter and the Saturn, the Rahu and the Katu (Nodes) (34—58).

Oh Brahmana, since this earth has originated from the body of Vishnu it has assumed the shape of a closed lotus flower traversed by mountain-chains and drained by mighty rivers. The earth, the light, the hills, the streams and the forests are all permeated and beaming with the effulgence of the god (Hari) without whom nothing exists. Whatever exists or exists not is Vishnu, whose true nature and self can not be known except through true knowledge (Science), the culminating stage of all true science being the feet of Supreme Vishnu. Do that, Oh Brahman, whereby the eternal truth and the infinite knowledge which are but different epithets of Vishnu are attained. The man who reads or recites this chapter on Cosmogony and the kindred and allied sciences of Astronomy sees the light of his own soul. The god Hari is the dispenser of all goods and evils (39—41).

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CHAPTER CXXI.

SAID THE GOD OF FIRE:—Now I shall deal with the science of Astrology, as discussed in the four hundred thousand treatises on the same, a knowledge wherein is a safe-guard against the happening of many untoward events and incidents which usually take place in the chances and changes of life, and generally imparts a sort of omniscience to the knower. A marriage ceremony should not be celebrated where the astral conditions known as Shadastaka and Dvidadasha exist among the natal stars of the contracting parties, similarly a marriage should be foregone where the astral and planetary condition known as the

Tricone exists.* A married couple whose natal stars stand in the relation of Samasaptaka becomes fondly enamoured

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* *Dvidadasha*—Evidently the hostile (Ari) relation bearing the above epithet between the natal stars of the bride and the bridegroom is meant here and which is as follows :—

Dhanu (Sagittarius) is hostile to Makara (Capricornus.)
Kumbha (Aquaries is hostile to Meena (Pisces.)
Mesha (Aries) is hostlle to Vrisa (Taurus.)

Mithuna (Gemini)		Do	Do	Karkata (Cancer.)
Sinha (Leo)	Do	Do	Do	Kanya (Virgo.)
Tula (Libra)	Do	Do	Do	Vrischika (Scorpio.)

चापे मृगी वा घटमे, मेषे वृषे वा मिथुने च कर्को ।
सिंहे युवत्याश्च तुलालियोगे, द्विद्वादशे मृत्युधनप्रहानिः ॥

Sadastaka—Similarly the hostile (Ari) relation designated as such and which is enjoined to be avoided hereby the contracting parties to a marriage is as follows :—

Makara (Capricornus) is hostile to Sinha (Leo)

Kanya (Virgo)	Do	Do	Do	Mesha (Aries)
Meena (Pisces)	Do	Do	Do	Tula (Libra)
Karkata (Cancer)		Do	Do	Kumbha (Aquaris)
Vrisha (Taurus	Do	Do	Do	Dhanu (Sagittarius)
Vrischika (Scorpio)		Do	Do	Mithuna (Gemini)

मकरकरिकुलरिपुणा कन्यामेषेन सहभषस्तुलया ।
कर्किघटौ वृषधनुषो वृश्चिकमिथुने चारिविधौ ॥

Tricone mansions of the different planets are as follows :—

Planet	Tricone Mansion
Sun	Leo
Moon	Taurus
Mercury	Virgo
Jupiter	Sagittarius
Venus	Libra
Saturn	Aquaris.

सिंहो वृषश्च मेषश्च कन्या धन्वी घटोघटः ।
अर्कादीनां त्रिकोणानि मूलानि राशयः क्रमात् ॥

of each other, but a marriage can be safely contracted or celebrated where the Kshetrapatis or the presiding planets at the nativity of both the bride and bridegroom are friendly towards each other or stand in the relative pssitions of Dvidadasha and Tricone towards each other. The effect of such an union is prosperity in the married life, even if the stars be otherwise hostile. Marriage between a pair whose stars stand in the relation of Shataka or Astaka towards each other is always prohibited, like an inauspicious marriage celebrated at the setting of the Venus or the Jupiter, as the effect of such an union would be the death of both the bride and the bridegroom. A marriage ceremony gone through when the sun is in the house (Kshetra) of the Jupiter or in the event of the latter being within the mansion of the former is attended by the widowhood of the bride. The celebration of a marriage ceremony should be postponed for three weeks or four months as the case might be in the event of any planet hastily leaving any particular sign of the Zodiac (Atichara) or gradually receding from its position. A penance or marriage ceremony is strictly forbidden when the Jupiter takes the above-said movements (1—6). Similarly a marriage ceremony should not be celebrated in the months of Poush and Chaitra or on the days of the lunar month known as the Rikta* (except such days being Saturdays) nor when the god Hari would be enjoying his yearly sleep, nor on Tuesdays and Sundays, nor on the night of the new moon. But the evening is always auspicious as then no stars exert their baneful influence. Marriage ceremonies should be celebrated under the auspicious influence of the asterims such as the Rohini, the Uttaras, the Mula, the Hasta,

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* *Rikta.*—The fourth, ninth, and the fourteenth day (tithi) of a fortnight.

चतुर्थी नवमी चैव रिक्ता चतुर्द्दशी तथा ।

the Revati, and when the sun is in the Zodiacal signs of Libra or the Gemini (7—8).

A Viddharkha* should be carefully avoided in celebrating the ceremonies of marriage, as well as in the first Chudakaranam (the binding of the tuft of hair on the crown of a child), Karnavedha (piercing through of the balls of the ears), Punsavanam (described before) and the Annaprashanam (a child's first-eating of a rice meal). The ceremony of Punsavanam should be performed on days marked by the asterisms Shravana, Mula, Pushya, and on Sundays, Tuesdays and Thursdays and especially when the sun is in the signs of Kumbha, Sinha, and the Gemini. A debt should be discharged on Wednesdays or Fridays and also when the moon

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Krittika	is a	Viddharkshya to	Shravana.
Rohini	,,	,,	Abhijit.
Mrigashira		,,	Uttarashada.
Purvashada		,,	Ardra.
Mula	,,	,,	Punarvasu.
Yesthya	,,	,,	Pushya.
Ashlesha	,,	,,	Anuradha.
Magha	,,	,,	Bharani.
Purva Falguni	is a	,,	Ashvini.
Uttar do.	,,	,,	Revati.
Hasta	,,	,,	Uttar Bhadrapada.
Chitra	,,	,,	Purva do.
Svati	,,	,,	Shatabhisa.
Vishaka	,,	,,	Shatabhisa.

A man born under one of the asterisms shown in the firs[illegible] should not be wedded to a woman born under a Vidharkshya mentioned against it.

सप्ताद्यचन्द्रे भुवमर्थलाभः, षष्ठे तृतीये धनधान्ययुक्ताः ।
सर्व्वार्थसिद्धिं दशमे वदन्ति, एकादशे सर्व्वसुखानि चैव ॥
सप्तमोपचयाद्यस्थः शशी सर्व्वत्रशोभनः ।
शुक्लपक्षे द्वितीयास्तु पञ्चमो नवमस्तथा ॥

enters the asterisms of Hasta, Mula, Mriga and Pushya while the ceremony attendant upon one's eating of a prepared Pan leaf should be gone through on Sundays, Mondays, Thursdays, and also when the moon enters the asterism of Mula. The rite of a child's Annaprashanam should be undertaken on a Friday, or a Thursday, or when the moon respectively passes under the asterisms of Mriga, Pushya, and the three and the five asterisms beginning with the Hasta, and the Krittika respectively. New fruits and new rice should be first eaten on days when the moon is either in the asterisms of Ashvini, Revati, Pushya, Hasta, Yasthya, Rohini or Shravana. Medicine should be first used or administered on Mondays or when the moon enters the asterisms of Svati, especially avoiding the three Purvas [Purva Fulguni, Purva Bhadrapada, and the Purvasada,] Magha, the three asterisms beginning with Shravana being held auspicious to that end. A man taking the first bath after his convalescence should do the same on Tuesdays, Sundays and Saturdays. On a Tuesday a man should write eight "Hrings" (Mantras) on a Bhurja leaf and the name of the enemy he wishes to subjugate in the middle together with the names of the eight Vasus in the eight angular points thereof and wear the amulet so made around his neck or on his arms or should tie the same in his own cloth, whereby he would attain a perfect mastery over his enemies. The writing described in the preceding line should be done in a composition made of saffron and Gorochana (yellow pigment) Similarly a stone slab on which the mantras "Om Hum Sas with the names of one's enemies appended thereto has been written in a similar composition as above, if burried underneath the soil with its face turned down, is a potent charm in nullifying their hostilities. The above Mantras written in the a composition containing saffron and Gorochona on a piece of Bhurja leaf acts as a safeguard against death (9—20).

Now I shall describe the nine stars which determine the health, wealth, work and different relations in life such as those of a husband, brother, etc., of persons born under their influence and of the different Lagnas such as the Mesha, etc., and which are respectively called the Janma the Sampat, the Vipat Kshema, Pratyari, the Sadhaka, Nidhana (the star of death), the Mitra and the Paramamitra.

The first shaving of a child's hair should be done in the course of the six months beginning with Magha and on Sundays, Mondays, Thursdays, or Fridays. The ceremony of Karnavedha (perforation of the balls of the ears) should be performed on Wednesdays and Thursdays and under the asterisms of Pushya, Shravana or Chitra. The first lesson to a child should be taught in his fifth year after worshipping the god Hari and the goddess of learning except on the day immediately following on a full or a new moon or on the sixth day of the fortnight or on the days of the lunar month which are known as the Rikta, the day of a full or a new moon and Tuesdays being held specially inauspicious to that end. The rite of tying up the girdle (Makhalavandanam) should be performed in the course of six months beginning with Magha. The religious rite attendant upon the first tying up of the tuft of hair on the crown of a child should not be performed on days when the moon enters the asterism of Shravana etc. The rite of investure of the holy thread if performed at the setting of the Venus or the Jupiter or when the moon is on the wane, brings death or laziness to the person invested with the same. The rite of Samavartana should be performed on auspicious days or on a Ksouraskhya. The Dhanurveda should be first taught on days when the moon enters the asterisms of Ashvini, Magha, Chitra, Svati, Punarvasu, Bharani, Ardra, Magha, Ashlesha Banhi and the Bhaga. A man if he loves life should not put on a new cloth on Thursdays, Fridays and Wednessdays, although this rule does not hold good in marriages. Gems and ornaments

should be first put on days when the moon enters the asterisms of Revati, Ashvini, Dhanista, and the five other asterisms beginning with the Hasta. Any thing purchased on the day of Jamya, or Dhanista, or on days when the moon enters the asterisms of Purvafalguni, Purvabhadrapad the Purvashada and the Varuna brings profit to the purchaser, while anything sold on those days brings loss. A master or an employer should not be first visited on days when the moon is in the asterisms of Bharani, or in the three above said Purvas, Ardra, Ashlesha, Magha, Anila, and the Yestha or in the Bhishaka. Money should be deposited and articles should be given back or taken on days when the moon enters the two Uttaras and Shravanas, on which the installation ceremony of a sovereign should be performed. A house should be first entered into in months other than those of Chaitra, Yaistha, Bhadra, Ashvin, Pousha, and Magha, the construction whereof should be started on days when the moon passes under the asterisms of Ashvini, Rohini, Mula, the three abovesaid Uttaras, Svati, Hasta or the Anuradha. In excavating a tank or constructing a palace Sundays and Tuesdays should be carefully avoided and also the conjunction of the sun with the Jupiter, and the transit ascension or descension of the Venus, as loss by conflagration, fear, disease, loss of money and oppression by a sovereign are the inevitable consequences of the abovesaid malignant planetary conjunctions (21—40).

Hays should be made and faggots collected on days marked by the five asterisms beginning with the Punarvasu. A new house should be entered under the auspicies of the asterisms known as the Dhanista and the Uttara Varuna. A boat should be constructed on the second, third, fifth, seventh or the last day of a fortnight; while a sovereign should be visited under the auspicies of the asterisms of Dhanista, Hasta, Poushya and Ashvini. A going out should be fixed for days on which the auspicious asterism

known as the three Purvas, Dhanistha, Ardra, Vanhi, Vishaka, Ashlesha and Ashvini are ascendent, as a journey undertaken under the auspicies of the abovesaid asterisms always becomes prosperous (38—43). A man should not go out on pasturing on the fourteenth day of the fortnight or under the malignant influence of the asterisms known as the three Uttaras. Shravana, Hasta, Chitra Anila, Uttara, Rohini, Mriga, Mula, and the Punarvasu. Agriculture should be commenced under the auspicies of the astrisms Punarvasu, Uttara, Bhaga, Mula, and Varuna, which should be done on Thursdays, Fridays, Mondays and Sundays, or when the sun enters the sign of Taurus. Virgo, and Gemini respectively. Seeds should be sown on the second, fifth, seventh, tenth, third or the thirteenth of a fortnight or on days marked by the asterisms of Revati, Rohini, Indra, Agni, Hasta, Maitri, Uttara, Mula, Shravana, and Bhaga. Harvests of rice should be reaped on the appearance of the asterism Mriga, or of those presided over by the Pitris, or under the auspicious influence of Hasta, Chitra, Aditi, Svati, Revati, or the three asterisms beginning with the Shravana, which should be gathered in on Thursdays, Fridays, Wednesdays, or in the Sthira Lagnas under the influence of the asterisms of Magha, Yesta, and the Uttaras (44—51.)

The following Mantras written on a leaf and placed amidst the heap of rice under the influence of asterisms known as the three Purvas, Vishakha, Dhanistha or Varuna gives an increase in the produce of the same. "Om salutation unto thee, Oh thou god of all wealth who grantest opulence to thy votaries. I make obeisance to thee. Dost thou give me wealth. Om obeisance to thee, Oh goddess Ila (Laksmi) under whose fostering care population thrives and who art the desire incarnate, dost thou give me wealth in the course of this new year. Rice should be taken out of a granary on days marked by the six abovesaid asterisms and tanks, gardens and divine images should be consecrated when the

sun is in the sign of cancer. The god Hari should be laid down on the twelfth day of a fortnight when the sun would be in the sign of the Gemini (52—54.)

The god Indra should be considered as got out of his bed, and the god Hari as gradually waking on the twelfth day of the fortnight after the new moon (Darsha) when the sun enters the signs of Sinha and Tauli respectively. Similarly the goddess Durga should be invoked on the eighth day of the fortnight when the sun is in the sign of Virgo. The tithi known as the Bhadra occurring on a Tuesday, Sunday or a Saturday marked by the three feet of a constellation, gives rise to the astral combination known as the Tripushkara Yoga. The combination of a purified moon with the purified stars* is the fit occasion for doing all sorts of religious ceremonies (55—57.)

The moon standing in the first or occupying the sixth, seventh, tenth, or the eleventh house from the sign of one's own nativity grants prosperity, while in a light fortnight the second, fifth, or the ninth house of occupation of that luminary brings in good luck. Of the stars respectively known as the Mitra, Atimitra, Sadhaka, Sampat and Kshema, etc., of a man's horoscope, the ascendency of the one called Mitra brings about his death while the Star known as the Vipat is the precursor of the loss of one's fortune if ascendant. The stars called the Pratyari while ascendant leads a person to the grave, while the Nidhana star of his nativity is an active agent in reducing his essential body which serves as the sheath of a human soul to its original elementary constituents (58—60). The moon is said to be feeble during the fifteen days from the eighth day of the dark fortnight

* The moon is said to be pure when the Zodical sign of the day of celebration of any particular ceremony becomes identical with, or stands, third, sixth, seventh, tenth, or eleventh from the sign of the performer's nativity, the moon being also held as absolutely pure on the second, fifth, and the ninth day a light fortnight.

to the corresponding day of the light one, and is supposed to be full from after the abovesaid period. A full moon occurring on a Thursday, Monday or on a Friday when the sun is in the sign of Taurus, or in that of Gemini, is called the Jestha, while those occurring in the month of Jaistha or when the sun is in the Prajapatya are also designated by the same epithet.

The banner in honour of the god Indra and known as the Indradhvaja should be unfurled under the asterisms beginning with Svati in the month of Bhadra, while the same should be wound up and lowered down after a week while the asterism Ashvini enters the sign of Leo (60—64).

During a solar eclipse any gift made should be considered as worth its value in gold, while all Brahmanas should be deemed as pure as the god Brahma himself, all the streams attaining an equal sanctity with the Ganges. The moments when the sun passes off from one Zodical sign to the other (Sankranti) are respectively known as the Dhankhi, Mahodari, Ghora, Manda, Mandakini, Dvija and Rakshashi. A passing off of the sun in a standing posture (Bhava) from one sign to the other during one of the astral combinations (Karanum) known as the Valava, Koulava, Naga, Taitila, fills the world with joy and happiness. Poverty and harassment by a sovereign follows in the wake of the sun entering a new sign of the Zodiac during one of the astral combinations known as the Gara, Vava, Vanik, Visti, Knitughna and the Shakuni, while the transit made in a laid down position (Bhaba) by the latter in one of the Karanas known as the Chatuspada, Visti, and the Vanik portends famine, war between the ruling sovereigns, and quarrel among husbands and wives. The transit of the sun and the moon under the influence of the star of one's nativity augurs disease and difficulty, while that occurring on days marked by the asterisms of Krittika (Pleides) and the Rohini brings misery for nine and three days respectively. A Sankranti

falling on a day marked by the asterisms of Mrigashira, Punarvasu and Pushya ushers in five and seven bad days respectively, the one coming on while the asterism Ardra is in ascendency, brings deathlike misery. A passing off of the sun into a new Zodical sign is followed by nine bad days, and misery lasting for two, three and five months respectively, when the same comes about on days marked by the asterisms of Ashlesha, Purvafalguni and the Uttaras respectively, while the one occurring on the day marked by the influence of Magha, leads the man born under its influence to the cremation ground (64—72.)

The asterism Chitra, while the sun is in that of Hasta brings misery for a fortnight, while the asterisms known as the Svati and the Vishaka in the latter position bring in evil days for a period of two months and twenty days respectively. Similarly a Sankranti falling on days marked by Maitra, Jestha, or the Purvashada portends danger for ten, twenty and two hundred and forty days respectively, while the one coming about on a day while the asterism Mula is in ascendency brings in trouble which can never be got rid of. Likewise the sun changing its previous sign and passing off into the next under the influence of the asterisms Uttara, Shravana. Dhanistha and Varuna brings in trouble for twenty, sixty, fifteen, and ten days respectively; while the one happening on days marked by the asterism Bhadrapada, portends irremediable trouble while those falling on days marked by the asterisms of Uttaras, Revati, and the Ashinis portend evil for fifteen, ten, or a single day, the one taking place under the influence of the asterism Bharini, augurs loss of life to a person whose nativity is controlled by the same.

Oh Brahman, the evils enumerated above should be remedied by performing a Homa ceremony with the Gyatri Mantra, or by making a gift of a cow with the five sorts of

predominence of the vowels or the principles they represent from day to day. The Tithi, reckoned as above, and on which the predominence takes place, brings death to the organiser of any expedition started on the same, the vowels being held as juvenile, young and old in their respective third, fifth and the sixth Mansion or Chamber. The above is said to be setting when in its eleventh Chamber (Ansha), which position together with the fifth brings death and reverses of arms in battle (1—7).

Now I shall describe the circle of the Saturn* (Shani Chakra) which consists of the twenty-seven asterisms arranged in the shape of a human figure. One asterism should form the face of the figure, four asterism in due order should be in its right hand, five occupying the region of the heart, five forming its left hand, three forming the head and the two occupying the region of the eyes, while the last two asterisms should be placed on its buttocks. The different asterisms grouped as above signify good or evil to the

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* शनिचक्रं नराकारं लिखित्वा सौरिभादितः ।
नाम ऋक्षं भवेद्यत्र तत्र फलं शुभाशुभम् ॥
एकं मुखे दक्षहस्ते चत्वारि षटपदद्वये ।
हृदिपञ्च करे वामे चत्वारि मस्तके त्रयम् ॥
द्वयं नेत्रे द्वयं गुह्ये द्वयं तत्र न्यसेद्‌बुधः ।
मुखे हानिर्जयो दक्षे भ्रमः पादे श्रियो हृदि ॥
वामे भीर्मस्तके राज्यं नेत्रे सौख्यमृति गुदे ।
तुर्य्याष्टद्वादशे ऋक्षे यदा विघ्नकरः शनि ।
तदा सख्यम् उपस्थन्तु हृच्छीर्षे नेत्रदक्षयो ॥
तृतीयैकादशे षष्ठे यदा सौख्यकरः शनिः ।
तदा विघ्नः शरीरस्थो गुह्ये वक्त्रेऽङ्घ्रिवामयोः ॥

ज्योतिस्त—।

persons starting the expedition under their respective influence. Each of the planets continues for half a month in the circle of the Saturn, which should be divided into fifteen parts, the part assigned to the latter being always held as bad and consequently any work undertaken under its malignant influence would end in failure and disaster (8).

Now I shall speak about the Koorma Chakra,* which consists of a diagram resembling a tortoise in shape. The twenty-seven asterisms beginning with the Krittikas should be ranged therein in groups of threes at the centre and the eight directions thereof, from the east by the south-east, and so on. [The different divisions of India and China which should be placed under the respective influence of the abovesaid asterisms have been mentioned in the Jyotistattva.

A journey from a country to one which stands in the relation of Vedha (hostility) to the former is always inauspicious and similarly from a place to the other presided over by the Saturn in the same diagram (*i.e.*, the countries placed under the asterisms beginning with the Magha and ending with the Krittikas (9).

Now I shall describe† the Rahu Chakra (the circle of the Nodes) and the astrological calculation to be conducted

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* The East is	Veda (hostile)	to the	West.
„ North is	„	„	„	South.
„ North-east is	„	„	„	South-west.
„ South-east is	„	„	„	North-west.

मध्यप्रागग्नियाम्यादि कृत्तिकादि त्रयन्त्रयैः ।
क्रुरवेधयुतैस्तैस्तु पीड्यन्ते तन्निवासिनः ॥

† शलाकासप्तकं चक्रं ईशादौ कृत्तिकादितः ।
साभिजित्यां लिखेस्तत्र चाष्टविंशतितारका: ॥
यत्र ऋक्षे स्थितो राहुर्वदनं तद्विनिर्द्दिशेत् ।
मुखात् पञ्चदशे ऋक्षे तस्य पुच्छव्यवस्थितम् ॥

by means thereof. The Rahu Chakra consists of a square divided into thirty-six small square Chambers (Saptashalaka). The Rahu travels contrarily like the Knight on a chessboard. On the day of the full moon its travels from the south-east by the north-west to the south-west, occupying the north-west quarter of the sky on the day of a new moon. The asterism occupied by the Rahu on any particular day is called its mouth while the fifteenth asterism from the latter should be deemed as its tail. In a light fortnight the Rahu affects the moon while in the dark one it follows the movements of the Sun. A journey should not be undertaken to the north-west, on the fourteenth day of the fortnight, to the west, and the south on its fourth and the eighth days respectively (10—15).

The fifteen Muhartas, Oh Brahman, are named as Roudra Shveta, Maitra Sarabhata, Savitra, Virochana, Jayadeva, Abhijit, Ravana, Vijaya, Nandi, Varuna, Yama, Soumya, and Bhaba. Violent deeds should be done in the Muharta known as Roudra, while religious and ceremonial ablutions should be performed in the one named as *Shveta*. Marriages of daughters should be celebrated in the Muharta called Maitra, while all auspicious and blissful ceremonies should be under-

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अष्टोत्तरशतं ख्याता जायन्ते यत्र केतवः ।

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राहुभुक्तानि ऋक्षाणि जीवपक्षे त्रयोदश ।
त्रयोदशेन भोग्यानि मृतपक्षे प्रकीर्त्तयेत् ॥
मृतपक्षे मुखं तस्य गुदं जीवाङ्गमध्यगम् ।
एवमङ्गद्वयो राहुर्ज्ञातव्यः स्वरपारगैः ॥
जीवपक्षे त्वपानाये मृतपक्षे रवौ स्थिते ।
तस्मिन् काले शुभा यात्रा विपरीतात्वदृ...
स्वरोदः

taken during the continuance of the one known as Sarabhata. Ceremonies attendant upon a victory in war should be performed under the auspicies of the Muharta known as Jayadeva, while a battle should be commenced as soon as the one named Ravana sets in. All acts concerning trade and agriculture should be done under the auspicies of the moment known as Vijaya, the one named as Nandi being most propitious for the purpose of pitching a royal camp. The excavation of wells and tanks should be commenced at the happy moment (Muharta) known as Varuna, while acts of destruction should be done at the moment presided over by the god of death and which has got its epithet from the latter deity, while acts of bliss should be done in the moment known as Soumya.

The Yogas or astral conditions which prevail throughout the day exert influences as what their names signify. Those having hostile epithets, exercise malignant influences, while those not banefully denominated cast good luck.

The Rahu (Node) travels from the east to the north-west, and thence to the south. From the south it goes over to the south-east, and from the north-east to the west and thence to the south-east, and which after the expiry of four Ghatikas affect the point of Sankrama. This is what is known as the Rahu Chakra (16—22).

Before setting out on conquest, a prince should wear on his body the following drugs of mysterious potency such as the Chandi, Indrani, Varahi, Mushali, H-ill Karnika, Vala, Ativala, Kshiri, Mallika, Jati, Yuthika, as well as the flowers and leaves of Arka, Shveta-Guduchi, Vaguri, etc., for ensuring the mission of the expedition.

He should tie up the tuft of hair on the crown of his head into a knot by repeating the Mantra which runs as "Om salutation unto the god Bhairava, who wields a sword and a battle-axe in his hands and who wards off all impediments which stand in the way of victory, Om, Hrum, Om, Hrum,

Fut." With the same Mantra, a sovereign bent on conquest should apply collyrium along his eye-lashes and put the Tilak mark on the ridge of his nose and expose his body to the fumes of scented resins (16—25).

Now, O Brahman, hear me describe the different sorts of unguents, oils and powdered drugs known as the Yoga-dhuli which should be used for the attainment of different ends and desires. A Tilak mark, composed of Subhana, Manas-shila, Talam, Shellac and the milk of Taruni and put on the forehead, imparts ascendency over one's rivals, while the one, composed of Vishnukranta, Sarpaksi, Sahadeva and Rochona, acts as an hypnotic agent in subjugating the minds of all those the wearer comes in contact with. Similarly a Tilak mark, composed of Priyangu, Kustha, Saffron, Mohani, Tagar, and clarified butter pasted in goat's milk, serves the same purpose as the preceding one. A Tilak mark, made of Rochona, red sandalwood, Nisha, Manas-shila, Tala, Priyangu and Mustard seed, has the occult virtue of charming the minds of all who see it impressed on the forehead of any body, while the one composed of Mohini, Harita, Kanta, Sahadavi, and Shikha pasted in lime (Matalanga) juice, acts as a specific in holding even the minds of gods such as Indra, etc., not to speak of poor miserable mortals, in perpetual thraldom. The unguent, having for its ingredients the drugs known as the Manjistha, red sandalwood, Katukanda, Vilasini and Panarnava, is specifically potent in charming the mind of the sun-god, while the composition, consisting of sandalwood, Naga flowers, Manjistha, Tagara, Shellac, Priyangu, Rajani and the essential oil of Mansi, acts as a powerful hypnotising agent in controlling the workings of other people's minds (26—32).

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CHAPTER CXXIII.

SAID THE GOD OF FIRE:—Now I shall give you a synopsis of the science of Astrology whereby a sovereign would achieve splendid victories in war without the help of any incantation or charmed drugs. I shall narrate it presently and without any reservation whatever as it was disclosed to me by the god himself. "The goddess (Uma) addressed the god Shiva as follows:—"Tell me, O lord, how the gods conquered the infernal demons, discourse on the science known as the Yuddha Jayarnava whereby incidents good or evil may be easily foretold." The god said—"Out of the will-power of the Supreme Being there originated a force whose exponents are the fifteen letters of the alphabet and from whom the universe has subsequently emanated. By worshipping that force, O goddess, I have come to know of all the knowables and I shall presently discuss the congery of Mantras that have arisen out of the five principal ones composed of the abovesaid letters. These Mantras, O goddess, are the life and soul of all other Mantras. They form the back bone as it were, of the Vedas, Rik, Sam, Yajur, and the Atharva. The Mantras known as the Sadyajatas, etc., are but the different combinations of the abovesaid forms revealed in the phonetic energy of the abovesaid five letters (Mantras). Through them the gods such as Brahma, Vishnu, and Rudra, etc., have come into being. They are identical with the gods called Isha, Saptashikha, etc. The vowels A. E. I. O. U. are but the five phases of the supreme god head (Brahma)" (1—5).

Oh Brahman, as fire potentially lying in the bosom of firewood remains invisible unless kindled in the proper way, so the divine energy (Shiva-Shakti) lies latent in the body of a man quite in the dark about its

very existence even. Oh thou greatest of the goddesses, divine energy in question first revealed itself in the sound of the Pranava Mantra "Omkar," and then the phonetic symbol of Vindu became associated with the "E'kar" (sic). Then the vowel "U'kar" became patent in the heart of the Supreme Brahma at the time of chaunting the mystic Om. The phonetic symbol of "I'kar," resembling the crescent moon, in shape should be considered as the opener of the way to salvation. Then the vowel sound of "A'kar" was heard as revolving in eddies through the vast waste of multitudinous eddying light of creation as emblematic of the spiritual agency of imparting enjoyment and salvation, whereas the sound of "A'kar" should be known as the highest stage of the attributes of the supreme godhead (6—10).

The energy known as the Ida Shakti should be known as a fixed energy (Sthira Shakti) and is the receptacle of vitality characterised by the proper sensible of smell (Gandha). The phonetic sign of "Ikar," is emblematic of the beatific phase of divinity known as the Pratistha, whereas the occult nerve known as the Pingala is the receptacle of the essence of the Apana wind and is permeated with a sort of dreadful psychic force (Krura Shakti.) The Vija Mantra sacred to the god Hara is full of the essence of fire. The other occult energies flowing within the spiritual organs of a human being are the Samana, Gandhari and Dahani. The "Omkar" should be deemed as the beatific attribute of the supreme being known the beatitude beyond the state of absolute bliss (Shantyatitakshya) which brings the very touch, as it were, of the water of absolute bliss, and which in its turn is the resultant of the effects of the vital wind of Udana (11—13).

The vowels are divided into five classes emblematic of the planets known as the Mars, the Mercury, the Jupiter, the Venus, and the Saturn respectively. These are the seeds, O goddess, of all things subsequently developed, and now I shal

describe the Vidyapitha which is as follows :—The Pranava as told by Shiva, consists of the essence of the gods Brahma, Vishnu and Rudra, and the essential and universal virtues of Svatta, Raja and Tamas.* The regions of bliss such as the Heaven, etc, together with the beatific attributes they stand for are all embodied in the phonetic symbol of the "Omkar" and the divine energies known as the Vama, Yestha, Roudri and that of the God Soma (the emblem of life) are as well located therein. The three occult nerves known as Ratna Nadis† are named as the Sthula (material), the Sukhsma (psychic)

* The three different aspects of the one and the same universal force working in the planes of matter, mind and spirit and known as the forces of adhesion, cohesion, and disintegration, which are converted into hate, antipathy or love in the second and the third plane respectively, according to the laws of the occult conversion of energy.

† The three Ratna Nadis are the occult psychic nerves known as the Ida, Pingala and the Sushumna. The first and the second are respectively situated at the left and the right of the spinal column, while the third enters the brain through the latter. The colours of the first and the second are like those of the moon and the pomegranade flower, while the third is permeated with the essence of all the gods.

तास्मूमुख्या दश प्रोक्ताः तासुतिस्रो व्यवस्थिताः ।
प्रधानमेरुदण्डे ऽत्र चन्द्रसूर्य्याग्निरूपिणी ॥
इड़ा वामे स्थिता नाड़ी शुक्ला तु चन्द्ररूपिणी ।
शक्तिरूपा च सा नाड़ी साक्षादमृतविग्रहा ॥
दक्षिणे पिङ्गलाख्या तु पुंरूपा सूर्य्यविग्रहा ।
दाड़िमीकुसुमप्रख्या विषाख्या मुनिभिः स्मृता ॥
मेरुमध्ये स्थिता या तु मूलादाब्रह्मरन्ध्रगा ।
सर्व्वतेजोमयी सा तु सुषुम्ना वह्निरूपिणी ॥
तस्या मध्ये विचित्राख्या अमृतस्राविणी शुभा ।
सर्व्वदेवमयी सा तु योगिनां हृदयङ्गमा ॥

गौतमीयतन्त्रम् ।

and the Parapara (the supreme essential), and are possessed of a white effulgence, dropping dews of the most blissful nectar (14—17).

Oh Goddess, a man by meditating upon the system of the three abovesaid occult nerves flooding the soul, day and night, with waters of the nectar, enjoy an immunity from all senile decay and imbecility and becomes identical with the Supreme Blissful One (Shiva) (18).

The rite of Anganyasa should be performed at the tips of thumbs, etc as laid down before, and the inner eye should be made to open up so as to witness the workings of that wonderful divine human, the psychic inner being. Subsequent to that the sovereign thus equipped and self-communed and bent on conquest, should worship the God Hari and go out in battle. The situation of the five proper sensibles of Shavda, Sparsha, Rupa, Rasa and Gandha which form the several sheaths of his inner being should be first ascertained and determined. The occult nerve* ganglion (Kanda) is situated about the region of the umbilicus, the proper sensible of smell (Gandha) lying about the centre thereof, while the other proper sensibles lie arround its ten petals. The Supreme Being manifest in the shape of the Absolute Blissful One (Para Shiva) rides on its centre, and the god Hari, the sun and the moon are also located therein accompanied by their respective personified energies (Shakti Vyuha). The sky or the space above the occult lotus

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तदूर्द्ध्वं नाभिदेशे तु मणिपुरं महत्प्रभम् ।
मेघाभं विद्युताभञ्च बहुतेजोमयन्ततः ॥
तत्पद्मं मणिवह्निन्नं मणिपुरं तथोच्युते ।
दशभिश्च दलैर्युतं डादिफान्ताचराम्वितम् ।
शिवेनाधिष्ठितं पद्मं विश्वलोकैककारणम् ॥

गौतमीयतन्त्रम् ।

under discussion, is the abode of the proper sensible of sound. The proper sensible of touch lying around its petals should be touched obliquely and in a slanting manner. The proper sensible of Rupa (light or sight) darts forth upward from underneath the mystic essential water below the abovesaid occult lotus, the proper sensible of smell having had no other location in the system of psychic ganglia than the one now under discussion. The lotus shines effulgent with the transcendent splendour of the fatal fire of universal dissolution, and doubly resplendent with the spiritual essence of the God Shiva. Oh Goddess, the latter should be deemed as the life-principle of all created beings whether animate or [apparently] inanimate as the hills and mountains, etc., and whose absence from the Mantra-pitha means death of this windy animation (19—22).

CHAPTER CXXV.

THE GOD SAID :—The Maha Vidya (Mantra) sacred to the Goddess Karnamothi should be read by a man burning with rage and with red bloodshot eyes, with a view to bring about the death or fall of his enemy or to enthrall his mental capacities or to drive him mad. The Vidya or the Mantra which is sacred to the Goddess Karnamothi, the protectress of all animate beings is as follows :—Om Hrim obeisance to the Goddess Karnamothi who is manifest in various shapes and is possessed of innumerable horrid teeth. Hrim fut to the same Goddess. Om Has. Om devour and devour, cut open and cut open (the bowels of my enemies) and suck and suck their veins dry. Hrim Fut, I make obeisence (1).

Now I shall speak of the various incantations (Vidyas) which should be used in connection with the accomplishment of fell and diabolical purposes. First I shall describe the process of ascertaining the appearance of the five* essential principles (Panchatattvas) of earth, sky, etc., within the body of a votary of any particular deity and the process known as the Svarodaya. A votary of the goddess burning with rage after having finished the necessary Japa and the Homa should perform the rite of Uchchatan before the commencement of the war, while his breath-wind would travel from the umbilicus to the heart. He should let it pass it through his ears and the eyes at the time. A rite, in connection

* The preponderance of the principle of essential earth within the body of the performer of one of the six acts of peace giving, or killing by means of incantations, etc., is characterised by the coming out of the breath-wind through both the nostrils, a predominence of the principle of essential fire or water is characterised by respiration through the upper part of the nostrils, while that of the essential wind or sky is respectively marked by the coming out of the breath-wind through the middle part of the nostril or in an oblique way. An act of fascination or that of stupefying the mental faculties of one's enemies should be done while the principle of earth-matter is preponderant, while those in connection with the Shanti (peace-giving), Pusthi (prosperity), Marana (killing by means of incantations) and nullifying the effects of poison should be made during the preponderance of the principles of essential water, wind and the ether (Akasha) respectively.

दण्डाकारा गतिर्भूमे पुटयोरुभयोरपि ।
तोयस्य पावकस्योर्द्धं गतिस्तौर्य्यक नभस्वत: ॥
गतिर्व्योम्नो भवेन्मध्ये भूतानामुदय: स्मृत: ।
धरणेरुदये कुर्य्यात् स्तम्भनं वशमात्मवित् ॥
शान्तिकं पौष्टिकं कर्मतोयस्य समये वशो: ।
मारणाद्यौनि मरुतो विद्वेषोच्चाटनादिके ॥
क्ष्वेड़ादिनाशने शस्तमुदये च विहायस: ॥

with the act of bringing fever on, or of killing one's enemies, should be performed while the wind blows from the heart to the throat of the votary. Acts, in connection with the rites of conferring peace and prosperity on a person, should be undertaken when the wind blows through the larynx of the votary. The proper sensible of smell (Gandha) should be considered as located between the roots of the eyebrows, and a votary while practising a rite of Stambhanam or of Akarshanam should concentrate his mind at that point. A Stambhanam, practised as above indicated, is sure to produce the desired effect. Likewise the votary should practice an act of Kilakam, as laid down above under the practice of Stambhanam, and the two latter should be practised by propitiating the goddess known as Chandaghanta, Karali, Sumukhi, Durmukhi, Revati, Prathama and Ghora in the circle or the belt of the air (Vayu-Chakra). The Goddesses who preside over the practices of Uchchatanam are situated in the belt of the light, and are called Soumya, Bhisani, Devi, Jaya, while Vijaya, Ajita, Aparajita, Mahakoti, Roudri, Shushkakaya, and Pranhara are the Goddesses who dwell in the proper sensibles of smell, and they are to be propitiated in acts of Stambhanam and Akarshanam as above indicated. The celestial mothers are Virupakshi, Hara, Divya, Sanhari, Jatahari, Danstrala, Shushka, Revati, Pipilika, Pustihari, Mahapustipravardhana, Bhadrakali, Subhadra, Bhadrabhima, Subhadrika, Sthira, Nisthura, Divya, Nishkampa and Gadini. One of them dwells in the sun, one in the moon and one of them presides over each of the sacred pools. It is the one universal life that pervades the hearts of all the created beings enclosing each of the latter in ten rounds. Out of the skull-cup of this universe they drink the supreme water of nectar dropped down by the mystic Vindu and which is enshrouded by the wonderful shroud of the five proper sensibles (1—16).

The five groups of letters (Panchavarga) which while ascendant give victory in battle are (1) A, Aa, Ka, Cha, Ta,

Ta, Pa, Ya and Sha (2) E, EE, Kha, Ccha, Tha, Tha, Pha, Ra, and Sha. (3) U, W, Ga, Ja, Da, D, Va, and La. (4) A, Aai, Gha, Jha, Dha, Dh, Bha, B and Ha, and (5) O, Ou, An, As, Unga, Enga, and Na, Na, and Ma. During the ascendency of the principles of which these letters are the symbols in a human being, a child becomes a young man and an old man becomes inert as death. (17—19).

The asterism Krittika, as well as the first day of a fortnight, whether light or dark. and the planet Mars are favourably disposed towards making one's profit, while the sixth day of the fortnight and the asterism Mula occurring on a Tuesday, and the eleventh day of the fortnight coming on on a Wednesday, marked by the asterism Ardra, are harbingers of physical pain. A Tuesday (Gna) being the second day of the fortnight and marked by the asterism Magha should be held as favourable to gain. A Wednesday marked by the asterism Bharani brings loss, while the asterism Shravana being the ruling constellation thereof is vitiated by the same defect. The tithi Tritya falling on a Thursday marked by the asterism Purvafalguni is auspicious to profitable undertakings. A Thursday marked by the asterisms Dhanistha and Ardra, and being the eighth day of the fortnight (Astami tithi), a Troyodashi falling on the same day marked by the asterism Ashlesha should be deemed as very inauspicious, while the fourth day of the light fortnight (Chaturthi) marked by the asterism Purvabhadrapada should be deemed as quite its reverse.

A Friday being the ninth day of the fortnight and marked by the asterism Purvashada brings in disease, while the asterisms Varani, Bhutaja and Yamadanda ascendent on the same day should be deemed as forerunners of certain loss. A Saturday being the fifth day of the fortnight and marked by the asterism Kirttika is favourable to gain, while the same day should be held as positively inauspicious if marked by the asterism Ashlesha and if forming the tenth day of the

fortnight (Dashami tithi). A full moon occurring on a Saturday marked by the asterism Magha, should be held as a fatal day (20—29).

The Tithis known as the Pratipat and the Navami marked by the signs such as the Brahma, etc., bring in success. The four Zodiacal signs of Aries, Aquaries, etc., appearing on a Purna (full Tithi) bring in success, the reverses of arms being the effect of their appearance otherwise. In relation to war or military expeditions in general the sun exerts no influence at all whether good or bad. The influence of the moon is to guard against a regiment from being badly repulsed, and consequently movements of troops should be made on the day presided over by that luminary in order to vouchsafe that end. The Mars brings on division in the camp and internacine dissensions, and a Tuesday is not auspicious for the movement of troops for that reason. The influence of the Mercury is to realise attainment of one's end, that of Jupiter is success, while the Venus aud the Saturn give rise to idle speculations and reverses respectively, and accordingly the days respectively named after them would bring on the same fate for any expedition started on them (30).

Now I shall describe the Pingala Chakra, which is as follows. The asterism in which the sun exists for the time being should be arranged in the shape of a human figure. The three asterisms at the face, eyes, forehead, hands, thighs, and the feet, if identical with the natal star of the organiser of the expedition would signify failure, or the loss of fortune. The asterisms grouped around the face of the figure would signify disease, while those forming its hand would portend the failure of the undertaking, the asterisms occupying the sides of the diagram would predict success. (31—32).

Again I shall have to speak about the Rahu Chakra, described above after the one designated as the Kurma. The Rahu travels from the east to the south-west From the

south-west it goes over to the north., and thence to the south-east. From the latter quarter it travels over to the west and thence to the north-east. From the north-east it again goes over to the south and thence to the north-west and thence finally to the quarter presided over by the moon god, during the period of four ghatikas every day. (33—34).

Now I shall speak of the Tithis (lunar phases) which act as the above said Rahu and of the different directions to which a journey should be held inauspicious during their respective continuance. An expedition started on the day marked by what is technically known as the back of the Rahu, brings on success, while the one undertaken at what is known as its mouth (see above) is doomed to end in a series of carastrophies. (35—36).

Oh darling, the different quarters of the sky beginning with the south-east and ending with the one whose presiding deity is God Shiva (North-east) should be held inauspicious as the Rahu itself on the day of the fool moon, and accordingly any journey undertaken to those quarters on that day would prove disastrous. On the eighth day of the fortnight, the east should be considered as affected by the Rahu. The Katu acts like the Rahu in the north-east, south-east, North-west, and the south-west on the same day. Similarly a journey to the east should be held as very inauspicious, when the sun is in the sign of the Aries. The third (Tritiya), seventh (Saptami), and the tenth days (Dashami) of the dark fortnight should likewise be held as a very ominous Tithi like the fourteenth, the fourth, and the seventh day of the light one, the latter together with the day of the full moon should be considered as Vistis, affecting the Agni (south-east) and the Vayu (north-west) quarters in the days enumerated above., (37—38).

The Chakra or the diagram known as the A, K, Cha, Tha, Ta, Pa, Ya, and Sha, consists of the five groups of

letters headed by the preceding ones and which stand for the planets such as the sun, etc. The Vulture, Hawk, Pingal, Koushika, Crane, Peacock, Garubu are the birds whose names occur in the diagram and which serve as so many heads of reckoning (39—40).

The Sadhya Mantra used after the performance of a Homa ceremony proves successful in acts in connection with hypnotism or mental subjugation, attracting the minds of others towards oneself, and such like acts, while the Pallava Mantra should be used in an act of Ucchtatanum (act of making another person restless or ill at ease by means of incantations). In acts of bliss or peace-making the Mantra "Namaskara" (obeisance) should be made use of, the Mantra Vousat in 'a Pusti-karma, Hrim in acts of killing or of breaking amity between two persons, while Fut should be used in the attempt at driving one's enemies mad or such purposes. The Mantra Vasat should be used in acts connected with Shânti and Dipti. The Mantras are thus divided into six classes according to the nature of the work (Satkarma) in which they are to be employed (41—42).

Now I shall enumerate the name of the charmed drugs and vegetables which act as a shield in defending the body of person wearing them on his body.

They are as follows :—Mahakali, Chandi, Varahi, Ishvari, Sudarshana, Indrani, Vala, Ativala, Viru, Mushali, Sahadevi, Jati, Mallika, Yuthi, Garudi, Bhringaraja Chandrarupa, which gathered and collected during an eclipse and put on the body give victories in war (43—45).

Oh thou greatest of the goddesses. An elephant should be constructed of earth, and the rite of benumbing the faculties of one's enemies should be performed under the left leg of the constructed animal. The earth should be dug out of an ant-hill, and the mysterious rite should be practised either on the desolate summit of a mountain or in a field possessing a single tree, or at a place blighted by

lightning, the two Matrikas having been previously invoked over the earth above described.

"Om obeisance to the great Bhairava (Maha Bhairava)—the fierce-jawed, yellow-eyed, diabolical-looking one who wields a sword and a trident in his hands, Vousat." The earth should be made permeated with the above Mantra, which would hold in abeyance the arms of the enemy's forces. Now I shall speak about the fire rite (Agnikaryya) which should be performed at the commencement of a battle for ensuring victory. In the night the votary should resort to a cremation ground, and light up a fire with the logs of wood found therein unto which he should perform hundred and eight times the Homa ceremony with poison and human flesh and blood, and broken bones of dead bodies by uttering the name of his enemy (46—50).

"Om obeisance to the goddess Koumari, Oh thou; Ghanta Devi, kill and kill all on a sudden such and such a person, I make obeisance to thee. Oh Goddess. I make obeisance to thee, Oh thou infinite eternal knowledge." A Homa ceremony performed with the preceding Mantra brings about the blindness of the enemy of the votary.

Om obeisance to thee, Oh thou fierce-mouthed one, possessed of a twany brown complexion, who art made of the essence of thunder and whose jaws are as hard as the bolt of lightning. I make obeisance to thee, Oh God, thou red-faced one and who art possessed of supernatural strength and whose hairs perpetually stand on their roots. The serpent tongues of lightning flicker forth from thy month. Thy fierce jaws are furnished with rows of horrid teeth, Oh thou, the fierce one. Come, Oh thou diabolical one, who dealest the hardest blows in battle and who hast bridged the ocean of Ravana and carried (the mountain Gandhamadana) on thy head. Come, Come, O Bhairava, Oh thou wanderer of the skies, manifest thy inconceivable prowess. Come, Come, Oh thou Great Roudra, enfold

within thy endless tail such and such a person. Pierce and pierce and trample and trample, O thou great Hanumana." A Homa ceremony should be performed thirty-eight times with the abovesaid Mantra. The great Hanuman, delineated on a picture, put one's enemies to rout and confusion (51).

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CHAPTER CXXV.

THE GOD said :—Now I shall discuss the combinations of good and evil asterisms (Nakshatra Pinda) whereby the success or failure of any particular undertaking should be determined and which consists of the continuance of the sun in any particular constellation (1). The three stars out of the number constituting that particular constellation should be grouped around the head of the human shaped diagram to be made use of in reckoning on the same, one star should be placed on its face, and two should be placed where its eyes would be. Four stars should be placed on its arms and feet, five over the region of its heart, arms and the thighs, and subsequently the success and continuance of a person or undertaking should be determined (2). The natal star of an organiser of an expedition occurring on the head or at the face of the diagram predicts success, while good luck and acquisition of things should be deemed as the result of his natal star falling either on the region of its eyes or the heart. Similarly one's natal star falling on the arms of the figure compels him to commit theft while its situation at one of its feet makes the natal being a homeless wanderer or leads him to the grave (3—4).

The asterisms should be similarly placed in the diagram known as the Kumbhastaka. The Kumbha assigned to the

sun is the Rickta and as such exerts a malignant influence, the contrary being the case, when it is situated in the East (5).

Now I shall describe the baneful combination known as Fani Rahu. A diagram consisting of twenty-eight circles should be drawn, intersected by four lines and the asterisms should be arranged therein in rows of three. The asterisms occupied by the Rahu (ascending Node) should be deemed as the head of the serpent (Fani Rahu) after which the twenty-seven asterisms should be arranged in due succession. The influence of the seven asterisms forming the head of the serpent is to bring about a total annihilation of the royal forces in war, while those situated at its shoulders together with those forming the middle part of its body portend the utter rout, and confusion among the ranks of the royal forces. The asterisms forming the belly of the serpent (Fani Rahu) foretells success and glory to the marching hosts, while the asterisms lying about the waist of the diagramed serpent predicts the ascendency of the beseiging sovereign over his adversary. The asterisms situated at the tail-end of the serpent would ensure glory to the besiegers, while the asterisms looked at by the Rahu, portends death or death like humiliation (6—10).

Now I shall narrate to you the influence of another sort of planetary condition known as the Ravi Rahu Vala. The planets known as the Sun, Venus, Mercury, Moon, Saturn, Jupiter, the Lohita (the Mars) respectively preside over the one-sixteenth part of the day in the order of enumeration. A person setting out on a journey or war or going out to join a gambling duel after the expiry of the periods of dominence of the planets Saturn Sun, and the Rahu, is sure to return home crowned with success. The asterisms named as the Revati, the three Uttaras, the Mriga are called the fixed asterisms, while the asterisms called the Ashvini, Revati, Svati and the Dhanista are

known as the [illegible] stars (the twenty-fourth lunar man-sion). A journey should be undertaken on days marked by the five moving asterisms as on those controlled by the asterisms named the Anuradha, the Hasta, the Mula, the Magha, the Pushya and the Punarvasu. The asterisms enumerated above together with the Jestha, Chitra, and the Vishakha should be deemed as propitious for all peaceful undertakings, while the asterisms designated as the three Purvas, the Agni, and the Bharani should be held as the stars for practising all diabolical incantations. All works not requiring any change of place should be done under the auspices of the fixed asterisms, while the fleet or the moving asterisms should be held auspicious for undertaking a journey. All the rites or practices in connection with conferring prosperity on an individual should be performed under the auspicies of the mild (Mridu) asterisms, while violent deeds should be done under the influence of the maligeant ones. A horible rite should be practised at a time controlled by the hostile constellations (11—17).

Now I shall enumerate the works which should be done by a person with his face bent down and the names of the asterisms under whose influence they should be respectively done. The excavations of tanks, wells, and ditches, etc., as well as those in connection with the preparation and administration of medicine and works of teaching generally should be commenced under the auspicies of the asterisms known as the three Purvas, which are also auspicious for the first construction or launching of a boat. The nine asterisms which look laterally are the Revati, Ashvini, the Chitra, the Hasta the Svati, the Punarvasu, the Anuradha, the Mrigies and the Jestha. The installation ceremony of a prince, the pitching of a royal camp, the erection of sheds for horses and elephants or the construction of a garden house, palace, building, walls, and gates to a field should be performed and commenced under the auspicious influence of the nine

preceding asterisms, which are similarly friendly for the purpose of erecting a flag-post or of unfurling a banner (18—21). A Dvadashi (day on which the Moon is in her twelfth phase) falling on a Sunday, an Ekadashi (a day of the eleventh lunar phase) coming on a Monday, a Dashami (a day of the tenth lunar phase) occurring on a Tuesday, as well as a Tritia (a day of the third lunar phase) happening on a Wednesday and a Sasthi (a day of the sixth lunar phase) falling on a Thursday and a Dvitia (the day when the moon is in her second phase, whether increasing or waning) occurring on a Friday and a Saptami coming about on a Saturday are known as the Dagdha (lit. burnt-days (22—23).

Now I shall deal with the astral combination known as the Tripuskara. The six asterisms known as the Vishakha, Krittika, the two Uttaras, the twin Punarvasus, and the Purva-Bhadrapada pass under the names of the Tripuskara. Any profit made, any gain derived, any success achieved, any son born, any thing lost, any thing fallen from its place,or any thing destroyed during the continuance of a Tripuskara brings in a repetion of thrice such gain, profit, birth, loss etc. The seven asterisms known as the Ashvini, Bharani, Asshlesha, Pushya, Svati, Vishakha and the Shravana, look with a firm gaze towards the ten quarters of the globe. A journey to a distant country undertaken at an auspicious moment is sure to be followed by a safe and pleasant return journey home. A journey started under the auspicies of the five asterisms such as the Revati, Chitra, the Kakeras and the Punarvasu in the month of Ashada is sure to compel the traveller to turn back, similarly the asterism known as the hundred stars as well as the asterism Krittika, Rohini, Falguni, Magha, Mula, Jestha, Anuradha and the Dhanista would make a sojourner fall back, if quitting home under their respective influence. Likewise a journey started under the malignant influence of the Purva Bhadrapada and the Chipitas is sure to end in the abovesaid way. Any thing lost

on days marked by the asterisms Hasta, Uttar Bhadra-pada, Ardra, and the Ashada can never be recovered, nor a battle started under their influence be maintained (24—32).

Now I shall speak about the Ganda Lagnas (inauspicious moments) which appear between the periods of ascendency of the different asterisms. The last four Nadis (a Nadi=24 minutes) of the Revati and the four corresponding ones of the Ashvini are Gandas, and accordingly a man should studiously avoid those three hours respectively in undertaking a journey or any other auspicious rites, as also the two Ghatikas out of the first four and the last four of the asterisms Magha and Asshlesha. Hear me, Oh Bhairavi, speak about the third Ganda Lagna, which is the most malignant of its class and which lies intervening between the ascendency of the asterisms known as the Jestha and the Mula. A man loving life should not undertake any work under its baneful influence and any child whose nativity is controlled by this most malignant of the Gandas is sure to lose its parents (33—36).

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CHAPTER CXXVI.

THE GOD said:—The three Ghatikas reckoned from the setting in of the Viskumbha Yoga should be carefully avoided as well as the five Ghatikas from the beginning of the Shula. The first six Ghatikas of the Gandas and the Atiganda Yogas are very inauspicious which like the nine Ghatikas in those named as Vyaghata and Vaidhriti should be studiously shunned. The whole day in which the combinations known as Parigha and Vyatipata take place, should be held unfit

for all sorts of undertaking while on the one marked by the Vaidhriti yoga all goings out or all things concerning a war should be postponed or abandoned (1—2).

Oh Goddess, I shall speak about the good or evil resulting from the continuance of planets in the different signs of the Zodiac. The sun or the moon occupying the sign of one's nativity casts a prosperous influence at the time of quitting it.

The Mars, the Sun, the Saturn, and the Rahu (the ascending Node) respectively occupying the second sign of the Zodiac from that of one's nativity engender loss of things, or absence of gain and reverses of arms in battle, while in the same position the Moon, the Mercury, the Jupiter and the Venus exert good influences, like the Sun, the Saturn, the Mars and the Venus in the third sign from the same. The Mercury, the Moon, the Rahu, the Saturn and the Mars exercise blissful influence when occupying the third Zodical sign from that of one's nativity, like the planets Mercury and the Venus in the fourth sign from the same, all other planets in the same position being held as specially ominous. The Jupiter, the Venus, the Mercury, and the Moon grant the fulfilment of heartful desires while in the fifth sign from that of one's nativity, and likewise the sun occupying the sixth sign from the same, should be held as the harbinger of good days. O goddess, the planets known as the Moon the Saturn, the Mars, the Mercury occupying the same position with the Sun in the preceding line exercise similar influence, the Jupiter staying thereat being held as specially inauspicious. The Sun, the Saturn, the Mars, the Rahu, staying at the seventh sign from that of one's nativity bring in misery and evil days, while the Jupiter, Venus, and the Mercury in the latter position exercise a contrary influence. The Mars, (Jna) and the Venus in the eighth sign from that of one's nativity exercise blissful influence, while all planets other than the Mars (Jna) and the Jupiter occupy-

ing the ninth sign of the Zodiac from that of one's nativity are harmful, and likewise the planets other than the Sun and the Venus staying at the tenth sign from the above should be deemed as the precursor of loss, the two latter being followed by a run of good days and gain. The Saturn the Rahu, the Moon, the Mercury and the remaining planets except the Jupiter are specially lucky when in the eleventh sign, and all planets other than the Mercury and the Venus are inauspicious while staying at the twelfth sign from that of one's nativity (3—11).

The sun passes under the twelve sigus in the course of one full day (twenty-four hours). It takes the god of day four Nadikas to traverse the space occupied by the Zodical signs of the Meena (Pisces), Mesha (Aries) Mithuna (Gemini) and the Vrisa (Tarus), six Nadikas to travel under the signs of Karkata, Sinha (Leo), Kanya (Virgo) and the Tula (Libra). The space occupied by the signs of Vrischika (Scorpio) Dhanu (Sagitarius) Ghata (Aquaries) being done by the former luminary within five Nadikas (12—13).

The Zodical signs of Aries, etc., respectively characterised by the traits of Sthira (steadiness), Chara (subtleness) and by features partaking of the nature of the both. The Karkata, the Makara, the Libra, and the Aries are all subtle-natured signs and all acts of victory or profit should be done under the auspicies of the same. The Taurus, the Leo, the Aquaries, the Vrischika, are the signs of steadiness and all acts requiring the latter virtue and of permanent good should be undertaken under their influence. A persen going out abroad under their influence is long detained in a foreign clime, whereas any one falling sick under their malignant effect is sure to succumb to the disease. The Gemini, the Virgo, the Pisces, and the Sagitarious partake of the features of both the steady and the subtle-natured ones, and any of them should be deemed as always auspicious for the purposes of a sojourn, trade, war, marriage and the interview with a

soverign, as they grant prosperity, acquisition, profit, and victories in war. The asterism Ashvini, which consists of a cluster of three small stars is shaped like the hoof of a horse. The foul weather lasts for a day only if it rains on a day marked by the latter asterism, while the one commencing from a day marked by the asterism presided over by the god of death usually lasts for a fortnight (14—19).

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CHAPTER CXXVII.

THE GOD said:—Now I, shall describe the contrivance of astrological counting known as the Kotha Chakra, and which consists of two rectangular quadrilaterals described around a smaller one on which the different asterisms and signs of the Zodiac should be represented as follows. The signs such as the Aries, etc., should be placed in due succession at the cardinal and the angular points of the outer most square such as the east, etc. The asterism known as the Krittika should also be represented on its eastern side, the asterism Asshlesha would occupy its south-eastern angle, the asterism of Bharani should be placed on its southern-side, the asterism Vishakha, should be represented at its south-western corner, the Anuradha at the west, the Shravana at the north-west, the Dhanistha at the north, and the Revati at the north-east. These eight asterisms should be represented in the outermost square, of the diagram (1—4). Similarly the eight asterisms called the Rohini Pushya, Falguni, Svati, Jestha, Abhijit, and the hundred stars (the twenty fourth lunar mansion) and the Ashvini should be delineated in the middle square respectively

occupying the different sides and angular points thereof in the order as above enumerated. The groups of asterisms which should be arranged in the innermost square of the diagram are as follows, and they should be placed in a way so that the asterism known as the Mriga might be on its east side, the asterism Punarvasu at the south-east, the asterism Uttar Falguni at the south, the Chitra at the south-west, the Uttarashada at the north-west, the Purva Bhadrapada at the north, and the Revati at the the north east. The sides of the two inscribed squares should be produced both ways so as to form four lines intersecting one another in the plane of the diagram, and the asterisms known as the Ardra, Hasta, Ashada and the three Uttaras should be represented in the chambers of the diagram made by the abovesaid intersecting lines (5—9). Fortifications should be built on the line indicated above, and around the chambers of the two outer squares of the diagram. A belligerent coming from the outside on a day named after the presiding planet of the quarter* he comes from, and marked by, the asterisms representing that quarter of the diagram along which the fortifications have been built, and assailing the same is sure to return victorious. The beseiged on their turn would repulse the attack and win

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* The presiding planet of the		East	is the	Sun.
"	"	S. East	"	Venus.
"	"	South	"	Mars.
"	"	S. West	"	Rahu.
"	"	West	"	Saturn.
"	"	N. West	"	Moon.
"	"	North	"	Mercury.
"	"	N. East	"	Jupiter

सूर्य्यः शुक्रः क्षमापुत्रः सैंहिकेयः शनिः शशी ।
सौम्यस्त्रिदशमन्त्री च प्राच्यादि दिगधीश्वराः ।
दिगीशाहे शुभा यात्रा पृष्ठाहे मरणं ध्रुवम् ॥

the day when the position of the enemies as well as the direction they came from, bring about a happy union of the auspicious planets and the happy asterisms represented on the innermost square of the diagram and accordingly of of the inner line of defence of the camp or the castle. A castle or a fort is to be resorted to when a planet of good omen enters an asterism held auspicious for that end and sallies to be made or the troops garrisoning the same should be withdrawn under the happy influence of the asterisms which are held most suited to that end. An assault or battle commenced when the planets Venus, the Mercury, and the Mars quit their respective asterisms of occupation is sure to end in a surrender of the castle, or in a victory for the assailing party, while a charge made under the influence of the four asterisms held auspicious for entering a castle would put a new crown of glory on the head of the besieged commander (10—13).

CHAPTER CXXVIII.

THE GOD said:—Now I shall describe the quantity of food grains and articles which are to be collected when such natural phenomena such as the showers of meteors, earthquakes, falls of thunderbolts, hurricanes, eclipses, and the appearance of the meteoric light take place in the different months of the year. The phenomena, occurring in the month of Chaitra should give rise to an energetic collection of ornaments and articles of decoration which would bring in four times their value in the course of six months whereas all sorts of articles stocked in the month of [illegible]

kha under the mysterious influence of the abovesaid phenomena would repay sixfold in the course of eight months, like the food stuff such as the 'rice, wheat and barley stocked in the month of Jaistha under conditions enumerated above. Oil, clarified butter held in stock in the month of Shravana, as well as rice, and the wearing apparels purchased in the month of Ashvin, and rice bought and stocked in the month of Karttika would sell at an advantage in the month of Magha. Saffron and perfumes should be purchased at the usually slack market in the month of Pausha. While a good business may be done in rice bought in the dull season of Magha as also the perfumed essences purchased in the month of Fulguna will sell at advantage (1—5).

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CHAPTER CXXIX.

THE GOD said:—Oh thou good natured goddess. I shall describe the four Mandals (classes of physical phenomena) taking place under the influence of the different asterisms (1). The asterisms known as the Krittika, Magha, Pushya, Purva Falguni, Vishaka Bharani and the Purva Bhadrapada belong to the belt of fire, and storms, halos round the sun and the moon, earthquakes, fall of thunderbolts, eclipses, appearances of nebular spots in the heaven or in the discs of the sun and the moon, or that of red meteoric light in the horizon, showers of blood, passing of heat waves, showers of meteoric stone and such like phenomena, respectively blowing, appearing or taking place under the influence or during the predominance of the aforesaid asterisms are sure to be followed by an epidemic of ocular and gastric diseases.

The fire will rage violently on the earth. The milch cows will yield a lesser quantity of milk and the flowers and fruits of trees will deteriorate in size and number. The food grains will stand perched in the fields and the rainfall of the year will be abnormally below the average. The four castes of people will be harrassed and die of hunger, the countries of the Saindhavas, Jamunas, Gurjars, Bhojas, Balhika (modern Balkh), Jalandhara, and Kashmere which form the seven divisions of India known as the Uttarapatha (the northern division) being the only territories affected thereby (1—7).

The asterisms called the Hasta, Chitra, Magha, Svati, Mriga, Punarvasu, Uttarafalguni, and the Ashvini jointly form what is known as the (Vayu Mandala—regions where the wind is the dominant element) and any phenomena occurring under the influence of one of them should be ascribed to a disturbance in the air. Such unusual incidents and appearances are sure to be followed on the earth by a perceptible fall of moral virtues among men, and lamentations and cries of despair will rise up from the houses of human creatures made purblind by their afflictions and inequities; the countries affected thereby being the territories of Dahala, Kamrupa, Kalinga, Koshala, Ayodhya, Avanti, Kankhana and Andhraka (8—10).

Oh darling, the asterisms known as the Asshlesha, Mula, Purvasada, Revati, Bradhrapada and the Uttaras form the region where water reigns supreme among the constituent elements (Varuna Mandala), and any unusual physical phenomena, taking place under their respective influence, should be deemed as owing to a disturbance of equilibrium in the distribution of the latter. Such an occurrence is usually succeeded by a series of happy and prosperous results on earth. The cows begin to yield greater quantity of milk. The trees put forth vigorous flowers and bear abundant fruits. The earth is mantled in a golden cloth of ripe and yellow corn. Rice sells at a nominal price and

the whole nature becomes jubilant with one universal song of gladness and animation, the only discordant element wherein will be the clang of arms of the contending monarchs (11—14).

The asterisms which form the Mahendra Mandala are the Jestha, Rohini, Anuradha, Dhanistha, Uttarasada, and the Abhijit, and any disturbance taking place under their respective influence should be ascribed to a disturbance in the ether which envelopes this terrestrial globe (Mahendram Utpatam). Such phenomena, Oh goddess, pleasantly affect the conditions of life on the globe.

Population thrives and people live in health and ease. The monarchs enter into compacts of peace with one another, and plenty reigns supreme over the face of the earth. (15—16).

The eclipse of the sun or of the moon, Oh thou good tempered goddess, admits of a two-fold division according to the direction from which the shadow is cast over the discs of those luminaries, *i.e.*, eclipse by the head or the tail of the Rahu. The former sort of eclipse takes place when the sun and the moon are in the same sign of the Zodiac, the latter happening in the case of (a Jamitra) the sun occupying the seventh Zodiacal sign from that in which the moon exists for the time being. An eclipse of the moon takes place when the moon stays at the fifteenth asterism from the one, occupied by the sun (17).

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CHAPTER CXXX.

THE GOD said:—Now I shall deal with the Astrological (calculation) wheel by which victories or reverses of arms in war can be foretold. The wheel or the diagram consists

of a wheel or circle whereon the vowels should be written al round, together with the twelve Tithis known as the Pritipat, Purnima (the day of the full moon), Trayodashi, Chaturdashi Ashtami, Saptami, and the twelve Tithis between the days of Pratipat and the Trayodashi. The victory or reverses of arms in war can be foretold by means of one's touching this Chaitra Chakra according as his name consists of an odd or even numbers of vowels, or of a name pronounced at the time of reckoning before the commencement of a battle. The person whose name begins with a long sound, the same being divided into Matras, is sure to return victorious, while a warrior whose name begins with a short sound is sure to suffer a reverse. A name consisting of all long sounds should be deemed as the first, the one beginning with a long sound as the second, while the one with a long sound in the middle as the third or the last in point of good luck. A name which begins and ends with vowel sounds is sure to win the day in the event of their being long ones, the contrary being the case when a name begins and ends with a short vowel (1—7).

Now I shall describe the human shaped calculation diagram know as the Nara Chakra. A human figure should be first drawn and the asterism should be arranged around its differrent parts in due succession. The first three asterisms should be arranged around the head of the figure, one at its face, two at the region of the eyes, four at the arms, two at the ears, five at the heart, and six at the feet. And the Sphutas of the asterisms should be calculated and inserted in the diagram so as to cover the eyes, head, right ear, right hand, the feet, the neck, the left hand, the arms, and the legs of the human figure delineated thereon. The Ghata, (the fatality) should be deemed as existing at the asterism occupied by the Sun, the Saturn, the Mars, or the Rahu, (ascending Node) for the time being (8—12).

Now I shall describe the Jaya Chakra or the diagram for

foretelling the success of any particular undertaking. Thirteen lines should be drawn on a plane surface and six more should be drawn obliquely as to intersect them (13). Then twelve straight lines should be drawn, six on the right and six on the left and the asterisms together with the letters from A to Ha should be placed therein. The sixteen or the seventeen Tithis should also be represented in the chambers and the letters Aa, Ka, Ta, Pa., etc., should be written below them. The remaining letters should be then arranged in due order, and the number of letters which a name would consist of, should then be divided by eight (14—15). The quotient if identical with the number represented by a crow (fourteen) would signify the diagram to be a strong one, while the same being equal to the numbers represented by an ass, bull, elephant, lion, khoru, and Dhumra respectively would signify greater success, each succeeding one being more auspicious than the one immediately preceding it (19—20).

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CHAPTER CXXXI.

THE GOD said :—Now I shall describe the Astrological diagram which enables a person to foretell the nature and amount of services he would get from his different relations and the terms he would live in, with his parents, brothers, wife or husband (Sheva Chakram). Six straight lines should be perpendicularly drawn intersected by eight oblique lines thus giving rise to thirty-five interlinear chambers. The five vowels together with the letters known as the Sparsha Varna of the Sanskrit alphabet (consonant letters from Ka to to Ha) excepting the three Heenangas should be written in

each of the chambers arranged in groups of Siddha, Sadhhya, Susiddha, Ari and Mrityu. Names which begin with letters falling under the last two categories should be deemed as hostilely disposed towards each other, and accordingly all connections between the possessers of those two names should be carefully avoided. The Sattvas which properly belong to the name of a person should be deemed as specially auspicious, while those standing second or third therefrom should be deemed as the supporter or the harbinger of good luck. The fourth Sattva augurs loss of fortune, the fifth in its turn usually ushers in the death of the named, while the chambers occupied by the friendly, favourable or servile letters should be deemed as predicting the acquisi- of wealth (1—7).

The letters respectively occupying the chambers of Siddha, Saddhya, Susiddha, Ari and the Mrityu letters would predict success or failure according to their etymological acceptance. The vowels A. E. U. A. and O. should be deemed included in the term Akarantas whenever occurring in the text in connection with matters hereunder dealt with. Now I shall narrate the different species of beings which the different groups (Vargas) of letters stand for (8—9). The letters known as the Akarvargas are emblematic of the celestial beings, while those belonging to the group of five letters beginning with the first consonant letter of the Sanskrit-alphabet (Kāvarga) are presided over by the demons (Daityas). The five letters beginning with "Chā" are under the influence of the Nagas, while the five letters beginning with Ta should be held as acknowledging the Gandharvas as their titular gods. The Rishis have under their special protection the letters beginning with Ta (Ta Varga) while the five letters forming the group known as the Pavarga fall within the domain of the suzerainty of the monsters (Rakshasas). The Pishachas preside over the five letters beginning with Ya (Yavarga), while the

letters beginning with "Sha" fall within the influence of the human beings. The Demons are more powerful than the gods, and the Nagas are stronger than the Daityas. The Gandharvas are more potent than the Nagas. The Rishis exert stronger influence than the Gandharvas. The Rakshasas are more forcible than the Rishis. The Pishachas are more powerful than the Rakshasas, while men in the present diagram are supposed to exercise a stronger occult influence than the latter. Similarly one under the influence of a stronger species should avoid connection with a person owning the sovereignty of the weaker (10—13).

Now I shall describe the Tara Chakra which should be calculated upon after having reckoned the Sphuta of both, the star and the first letter of the name of a person. The nine stars which should be ascertained from the natal star of a person are the Janma, the Sampat, the Vipat, the Kshema, the Pratyari, the Dhanada, the Nidhana, the Mitra and the Paramitra. The star known as the Janma Tara of a person should be held inauspicious as far as all his works and undertakings are concerned. The star known as the Sampatra Tara exerts an influence quite contrary to that of the former, while the star known as the Vipat makes all his attempts futile. The star known as the Kshema, should be held as favourable to all sorts of undertakings, while the Pratyari should be looked upon as the harbinger of a pecuniary loss. The effect of the star Dhanada is to install a man on the throne of his country, the Nidhana makes all attempt futile, the Mitra Tara binds men in ties of indissoluble friendship, while the Paramitra star should be held as particularly auspicious (14—18).

Oh darling, the number of matras which are the numerical equivalents of the vowels composing the names of two persons, to be any way related or connected, should be counted and added together, and the totals to be divided by the number twenty. The quotients thus obtained should be made use

of in calculating the debt and credit (Rini, Dhani) among the two names under calculation, the former consisting in the lesser number of matras, and the latter of the greater (19—20).

Fast friendship and a very strong attachment will grow between persons, one of whose names stand in the relation of credit (Dhani) to that of the other, while indifference or apathy attends upon a combination where the name of one of the parties bear a contrary relation to that of his mate or associate. This is what is known as the Seva Chakra or the wheel of services which the parties to a compact would derive from each other (21—22).

A strong attachment grows between persons respectively born under the signs of Aries and the Gemini, while those born under the latter sign and that of the Leo are bound together in a bond of perpetual amity which even the rude hands of death cannot sever. Similarly persons having the Libra and the Leo as their natal signs become fondly enamoured of each other like two persons born under the influence of the signs of Sagitarius and the Aquaries respectively (23).

A man should not accept the service of a person to whose natal sign, the sign of his nativity, stands in the relation of friendship. The following signs should be deemed as friendly towards each other. The Pisces is friendly to Taurus. The Taurus is friendly to Karkata. The Karkata is friendly to Aquaries. The Virgo is friendly to the Vrischika. The Makara is friendly to the Kanya, while the Pisces and the Makara are friendly towards each other while respectively occupying the third and the eleventh (sign). Great friendship (Mahamaitri) should be deemed as existing between the signs of Libra and the Aries, while the Taurus and the Vrischika are hostile towards each other. The Gemini and the Sagitarius are friendly towards each other

like the Karkata and the Makara, the Mriga and the Kumbhuka, while the Virgo and the Pisces are quite friendly towards each other (24—25).

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CHAPTER CXXXII.

THE GOD said :—Now I shall describe the differentiating traits in the character of an infant according as the planets presiding over the field of his nativity (Kshetrapati) would vary. An infant born under the influence of the mansion of the sun, grows into a man of middle stature, neither thin nor fat, with a reddish-yellow complexion, and reddish eyes. He is sure to be possessed of valour and many other virtues and the different parts of his body would be symmetrically developed. A man born in the mansion of the moon, would be of a mild disposition, possessed of a body neither too strong nor feeble and his life would be an unbroken series of success or good fortune. A man born in the mansion of the Mars would be of a sanguine temperament and extremely covetous, while an infant born in the mansion of the Mercury would be intelligent and fortunate, and command the respect of the world. A child whose nativity is controlled by the mansion of the Jupiter would be a man of extremely irascible nature, not to speak of his success in life which is the inevitable effect of such a planetary condition, while an infant whose nativity is marked by the mansion of Venus would be developed into a successful man of the world, addicted to enjoyment and pleasures of life, and at the same time capable of making large sacrifices for others. A child born in the mansion of the Saturn would

be lucky, fortunate, and sensitive as to the conduct of others and is sure to be respected by his compeers. A child born under an auspicious or peaceful Lagna would have a temperament marked by the same qualities, while the one born under the influence of a hostile Lagna would be contraily disposed (1—5).

O Gouri, I shall now describe the effect of the continuance of the planets in the sign of one's nativity determined according to his name (Nama Rashi). The Sun continuing at such a sign makes him possessor of elephants, horses, wealth and paddy. Plenty reigns supreme in the domain of such a person if he happens to be a king, and lost or lapsed dues are recovered though left unrealised for a long time (6). The influence of the Moon in such a position is to bring about an union of the natal being with a damsel of celestial beauty, while that of the Mars is ushered in by acquisition of land and accession to comforts generally. The Mercury at such a place grants him land, wealth and abundance of food, while the Jupiter at such a place puts him in possession of a large number of horses, elephants, and abundant wealth. The influence of the Venus while occupying the natal sign of a person is to provide him with plenty of good food and drink, while that of the Saturn is to afflict the natal being with diseases and vicissitudes of fortune. The Rahu occupying the natal sign of a person secures for him the services of other persons, as well as unguents and perfumes and a thriving trade, even if the name of the person be consisted of an odd number of letters or if it be situated in the left column (Nadi) of the diagram. Similarly the Saturn, the Mars, and the Rahu situated in the left Nadi predict victories in war, while the Sun situated in the right Nadi, augurs loss in trade. A man whose name consists of an even number of letters is sure to win victory, while the same result is obtained from its Adhaschara, death in battle being the consequence of the

Urddha one (7—11). "Om Hun, Om Hrum, Om Sphain, break down the weapons. Om break to pieces, Om break and break all sorts of arms. Om Hrum, Om Hus, Fat." The votary should perform the rite of Nayasa on his body by repeating seven times the aforesaid Mantra and think himself identical with the God Bhairava, who is possessed of four, ten or twenty hands wielding in them a mace, a Khattanga, a sword, and a Khelaka respectively and devouring the enemy's soldiers, with his back turned on the ranks of his own forces. The above Mantra should be repeated hundred and eight times in front of the enemy's forces, which, being done in accompaniment of the beatings of a Damaru, would create a panic among the ranks of the assailing armies (12—13).

Now I shall describe another means of resisting an invading column. An image should be made of the dungs of owls and crows and placed in a box or Karpata. The name of the enemy together with the Sadhya letters should be written on its head, face, forehead, heart, arms, back, the part between the arms and the feet, and the image should be broken down at the time of the onset accompanied by a repetition of the aforesaid Mantra (14—17).

Now I shall describe the mystic incantation known as the Tarkshya Chakra. The Mantra which should be repeated in connection herewith is as follows:—"Om Tarkshya, cast down my enemies, trample the diseases and venom that might invade me." A person possessed by an evil spirit, or afflicted with diseases and afflictions is sure to be clean and healthy again by reading the aforesaid Mantra. All sorts of poison whether vegetable or born of venomous beasts or spiders are nullified by the force of the above Mantra and even by the very presence of its votary. "Again I meditate upon the great Tarkshya (Garuda) who is furnished with two mighty pinnions and shaped as a human being possessing a hooked beak (some editions read a beak strong as the bolt of thunder) and two hands wielding in

them an elephant and a tortoise respectively. I meditate upon the great Tarkshya shaped as above and darting from the skies into the field of battle, with hundreds, nay thousands of serpents lying trampled at his feet, and mercilessly killing and devouring the enemies and dealing destruction on all sides. I see the enemies flying in all directions, some of them lying trampled down by the great celestial bird, some lying stupefied in the field flapped by his mighty wings." A man who meditates upon the great Tarkshya is sure to return victorious (18—24).

Now I shall describe the Mantra which should be read over the feather brush (Pichchikā) of conjuring and the rites to be performed in connection therewith. "Om Hrum, dart down, Om, Hum Sas, O thou superbly mighty one, devour and devour all the forces of the enemy, Om trample down and trample down. Om break to pieces and break to pieces. Om cast away and cast away. Om Hun, Kas. Om it is by the command of Bhairava. "The above Mantra should be read over the conjuring feather brush during an eclipse, whereby the ranks and files of the royal troops should be made charmed against the steel of the adversary. Then the troops should be paraded before the caged lions and tigers, and the votary should meditate upon the God and mentally recite the above Mantra whereby the enemy's forces would be annihilated as a lion would destroy a herd of deer (25—26).

Now I shall describe the Mantra of the mysterious potency which would put the enemy's forces to rout from a distance (Bhanga Vidya). Porridge should be offered to the Matris and specially to the goddess Kalaratri. The goddess should be invoked from a distance by reading the following Mantra over the ashes of a cremation ground together with the flowers of Malati, Chameli, and the roots of Karpasa. "Om Hearest thou (Oha Ha), Oh Mahendri, Hearest thou, Oh Mahendri, break and conquer the enemy, devour and

devour them. Lili, Rili, Om Hum Fut." The above Mantra recited by a votary bearing the impression of a tilak mark on his nose composed of Aparajita and Dusthur pasted together, would repulse the enemy from a distance. "Om, devour, Oh thou goddess, Kili, Vikili, Desha Kili who destroyest all demons. Kill, Oh thou Shankhini Uma, who wieldest a club in thy hand. Kill, Oh thou the beloved wife of the dreadful god Rudra, Oh thou the greatest of the goddesses (Maheshvari), from whose mouth the meteors shoot forth in showers, and who vomitest forth fatal fire, Oh thou, Shankhukarna, with the emaciated thighs, O thou Alumvusha, trample down the wicked under thy feet. May those who look at me, stand spellbound in awe. Thou who residest in the heart of the mighty Rudra, assume a peaceful nature, Oh goddess, and protect my body." The above Mantra should be written on a piece of Naga leaf, and surrounded on all sides by the Matrikas and looked upon as the most powerful agent in bringing about the fulfilment of all heartfelt desires. The gods Brahma, Vishnu and Rudra wore it in an amulet on their arms of yore and by this incantation the gods came out unscathed in the war with the demons in which they were protected by the incantations sacred to the goddesses Narasinhi, Bhairavi, and Gouri as well as the one known as the Trailokyamohini (27—32).

The charmed amulet of protection known as the Rakshayantra should consist of the name of the wearer surrounded by the Beejà or the principal Mantras written on the petals of the mystic lotus shaped diagram, and a person before wearing it should worship its presiding deity with all her attendants and attributes (33).

Now I shall describe the Mritunjaya Prakaranam. The name surrounded by the Kala Mantras should be in the middle of the Mantra, preceded by the letter Sa. Then the letter Ja coupled with a Vindu should be blended with the Pranava Mantra Omkar, which

should be followed by the letter Dha coupled with the letter Va, blended with the phonetic symbol known as the Chandravindu. The Mritunjaya Mantra should be deemed as a very powerful agent in destroying all evils. In the alternative the name and the object to be accomplished should be written in the petals of the diagramed lotus. First the "Omkar" should be written on the petal at the east, both on the right and the left of the wearer. The Mantras such as Hunkar, etc,. should be written on the southeastern and such other of its angular leaves. The vowel letters should be similarly written on its other sixteen petals, the consonant letters such as Ka. etc., in the other thirty-four, while all of them should be enclosed within the Mantra written thereon and known as the death-conquering Mantra (Mrityujit). The incantation enumerated above should be written in a composition made of either saffron or Rochona (yellow pigment) or of camphor and sandal pasted together. The above should be enclosed with a string, threads of which should be covered over with bee's wax and worshipped on the mouth of a pitcher. The above *charm put on by a person makes him hale and hearty, brings* his enemies under subjection and arrests a premature death (34—39).

Now I shall narrate the Mantra known as the Velakhi which holds the ties of friendship closer and prevents an untimely death. The Mantra is as follows.

"Am, Oh thou windy Vitala, possessed of a cat's face, and who art the daughter of the god Indra born through the agency of the wind god, come, obstruct and impair all men's senses and protect me with thy conjuring wand, Om obeisance." The Nava Durga Mantra should be repeated seven times with a view to paralyse the tongue of one's enemy. The Mantra running as Om obeisance to th[illegible]ess Chandi, Om, Hum, Fut, being repeated over a s[illegible]es it irresistible in battle (40—41).

CHAPTER CXXXIII.

THE GOD said :—Now I shall narrate the Mantra which is irresistible in the three worlds (Trailokhya Vijaya) and which tramples down the spell of all other incantations. The Mantra is as follows :—Om, Hum, Kshoun, Hrum, Om, obeisance to the fierce-mouthed, horrid-jawed goddess. Dost thou sport amorously, O thou possessed of terrible features. Let thy diabolical laughter reverberate the atmosphere, O thou goddess with blood-shot eyes, shriek and sound, O thou, goddess of infernal sound, and who art possessed of lightning tongues. Be manifest, O thou goddess, of extremely emaciated features. Put on thy mantle, O thou clad in the coils of the serpent known as the Gonasha. Drive every thing before thee, oh thou who wearest a garland of dead human bodies. Yawn and open thy fierce mouth, oh thou goddess who art clad in raw hydes. Dance and dance with thy sword flashing forth lightning in all directions, with thy face made doubly fierce by sullen look and thy eyebrows arched in rage. Roar and roar, oh thou besmeared with the smelling fetid fat of dead bodies thou art fond of. Laugh and laugh, get furious and furious, oh goddess, shine forth in terrible splendour, oh thou coloured like the blue lightning and decorated with garlands of black cloud. Attract and draw forth the minds of men, oh thou dawn-complexioned goddess bestriding a lion, and who art bedecked with bells and Ravavas. Om Ham Hrim Hrun, thou fierce looking goddess, Hun, Hring, Kling, Om Hrum, Hum, Attract, Om shake and shake, Om Ha, Has Khas. O thou thunder wielding goddess, Hum, Kshum, Ksham, oh thou who art manifest as anger. Burn and burn, Om, oh thou the most terrible of all terrors, and break and break (the ranks of my enemy's forces,) cut and cut them

through, oh thou goddess of immense proportions. Om, oh thou fierce-jawed mother of all ghosts and goblins, and destructress of all evils, I make salutation unto thee. Oh thou ever victorious and ever irresistible in the three worlds. Hrim Fut obeisance to thee. The goddess should be propitiated in connection with an act of victory or with any act undertaken to ensure victory in war, and should be meditated upon as possessed of a blue complexion and twenty hands and as standing on the dead bodies of men. The rite of Nayasa should be performed over the five different parts of the body as herebefore enjoined, and oblations composed of red flowers and clarified butter should be offered in the consecrated fire. A mere repitition of the abovesaid Mantra which is known as the conqueror of the three worlds (Trailokya Vijaya) will put the hostile forces to utter rout. (1—2.)

"Om obeisance to the god revealed in a variety of shapes (Vahurupa). Stupefy and stupefy, and make spellbound the faculties of (my enemies,) and scatter and scattar them to the four quarters of the globe. Om charm the God Brahma, charm the God Vishnu, and Om charm the God Maheshvara (Siva). Make the god Indra tremble in his throne. Uproot the mountains of the earth, dry up the seven oceans Om, cut through and cut through the forces sent against me. I make salutation unto the god Vahurupa." At the time of repeating the above incantation, the votary should contemplate the moulded serpent on the body of clay image of the god as representing his enemy. (3).

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CHAPTER CXXXIV.

THE GOD said: Now I shall narrate to you the incantation which should be read for obtaining victories in war and which is accordingly named as the Sangram Vijaya Vidya (victory winning incantation). The Mantra is as follows:—"Om Hrim, oh thou Goddess Chamunda, who dwellest in the cremation ground (of the Universe) and who wieldest a Khattanga and a human skul in thy two hands and standest on the body of (the primordial matter of universal dissolution represented by the god Maheshvara) or the Mahashava (the supreme dead), surounded by the extremely attenuated ether pervading the dying space in a disintegrating universe, (Mahavimana). Obstruct the apertures of the globe with thy indomitable prowess, do that, do that, oh thou symbol of the primal night who art surrounded by the mighty Ganas (a class of demi-gods), manifest thy all obstructing prowess, O thou immense-mouthed goddess, bedecked with little drums, bells and kinkinis and whose laughter shakes the worlds in their orbits. Om, Hrum, Fut, (salutation with a view to obtain thy tutelary protection.) Advance and advance, O thou goddess, whose jagged teeth casts down the gloom of night, and who art clad in an elephant-skin. Advance and advance, O goddess, with an extremely haggard and emaciated frame, and whose footsteps are followed by a concourse of many unearthly sounds, advance and advance, oh thou the supreme absolute monstress with a complexion like the flashes of heaven, advance and advance with thy horrid teeth exposed in a demoniac laughter and thy bloody tongues protuding out of thy terrible mouth devouring fresh victims. Om Chili, Chili, oh thou goddess with a pair of beautiful eyes agile as the bird called the Chakora a

fabulous bird of extreme agility supposed to live upon the ambrosia shed down by the full moon.) Om, obstruct the apertures of the universe with thy mighty prowess, Oh thou goddess with an ever protruding tongue, manifest thy prowess. Om Bhim, Oh thou goddess whose sullen look inspires terror in the breasts of all beings (Bhrukuti Mukhi), and whose roar and battle-cry strikes terror into the breasts of all who hear them. Show thy mettle, Oh goddess, on the crest of whose crown shines the moon occassionally obstructed by the clotted hairs dangling loosely from its (crown) inside. Make thy weird laughter resound the welkin in one unbroken and continuous echo. Om Hrum, accomplish such and such an end of mine (the votary should here state the particular object he has in view for repeating this incantation). Accomplish and accomplish this end of mine, Oh goddess, whose mouth vomits forth primal darkness through the interestices of thy horrible teeth, and who art the protrectress from all banes and evils that beset our mundane existence. Soon and very soon accomplish this end. Om Fut to thee. Om subjugate with thy mace all the forces of my enemy, cut through and cut through their ranks, Oh goddess.

Om, dance and dance and sport in death, shake and shake my enemies and turn them topsyturvy.

Kill and kill, Oh thou goddess who dost fondly relish human flesh and blood, trample down and trample down, Om, pierce through and pierce through, Om slay and slay, Om chase and pursue, Om fell to the ground the enemy though bearing a charmed life and possessed of a body hard as the bolt of heaven. Om, stupefy and cut once and for all all the evil doors dwelling in the three worlds whether captured or at large. Dance, and dance in the battle array, Oh thou goddess with eyes sunk in their sockets and a face resembling that of an owl, and a head rendered doubly ghastly by hairs standing erect on their

roots. Burn and burn the enemy's forces, Oh thou goddess wearing a human skull in thy hand, and bedecked with a similar garland. Om, cook, and cook the armed hosts sent against me, and enter the ranks of [my] enemy's troops arranged in battle array. Om, why dost thou tarry goddess, overwhelm them all with the might of the gods Brahma, Vishnu, Rudra, and that born of the essence of the sainted beings (Rishis).

Om, obstruct and impede the progress of the marching hosts, and break and break their arms and weapons, Oh thou terrible looking goddess, with black serpents coiling round thy body. Break and break their ranks, Oh thou who dost confound all order among the troops drawn up in circles and squares, and make all sorts of manoeuveres impossible, and from whose nostrils hang down snakes reaching down thy protruded lips rendered doubly dreadful by thy ferocious mouth scantly hid by thy dark brown clotted hairs. Yell and yell, Oh thou goddess, whose mouth vomits forth fatal fire, undermine, tumble down, and uplift the ground they stand upon.

Om, make my head cool, Oh goddess, let my hand and feet resume their former wonted activity and vigour. Let my eyes be opened and let my bodily organs work in their natural health, Om Fut.

Om, cut and pierce through with thy trident, kill with thy thunder, strike with thy club, cleave with thy quoit, Om, pierce with thy spear, bite with thy teeth, fell with thy Karnika, attack with thy mace the fever which follows a distinct periodicity and occur on the every second, third, (tertian) or the fourth day from its first paroxysm. Set at naught the influences of the malignant spirits such as the Dakinis and the Skandas and those of the baneful planets. Exorcise them all and take thy seat on the spirits, formerly possessed by them. Come, Oh thou wife of Brahma who art also revealed as the wives of Kumar and Maheshwar. Come,

come, Oh Vaishnavi, come, Oh Bhairabi, come, Oh Aindri, come, Oh Chamunde. Om, come, Oh Revati, come, Oh thou Revati of the skies, come, Oh thou goddess who dwellest on the summits of the Himalaya. Come, Oh thou goddess, who hast slain the demon Ruru and annihilated the whole race of demons. Come, Oh thou goddess, whose thoroughfare is the heaven itself, cast thy noose and pierce with thy mace. Stop and enter (the line of the hostile armies,) parlyse their sense organs such as the mouths, hands and feet, cast a stupefying influence in all directions, charm the cardinal and angular points of the skies and all spaces whether above or below this terrestrial globe. Om, stupefy all, either through ashes, drinking water, or [thrcugh the subsoil. Om, fell them, Om obeisance to Chamunda, Kili,,Kili Om, Vichale, Hum, Fut.

The incantation laid down above should be deemed as a potent factor in bringing about the fulfilment of all ends and desires, and which being read after the performance of the necessary Homa and the Japa (repetition of a Mantra) ceremony enables a man to win a battle. The presiding goddess of the incantation should be meditated upon as possessed of twenty-eight hands, weilding in them, a sword, a khetaka, a club, a mace, a bow, an arrow, a clenched fist, a club, a conch shell, a sword, a banner, a thunder-bolt, a quoit, a battle-axe, a hand-drum, a mirror, a spear, a tuft of hair, a phoughshare, a Mushala, a noose, a Tomara, a drum, a Panara, a blessing and a fist respectively. The goddess should be contemplated as standing on a buffalo in the attitude of slaying that enraged animal. The Homa spoken of above should be performed with a composition consisting of honey, sugar, and clarified butter. This incantation should not be disclosed to every body (1—6).

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CHAPTER CXXXV.

THE GOD said :—Now I shall describe the Astrological diagram whereby the success or failure of a journey or mission can be foretold. A diagram consisting of three columns should be laid down, wherein the asterisms such as the Ashvini, etc., should be represented by the first letters of their respective names.

In the first column should be inserted the names of the asterisms known as the Ashvini, Ardra, Purvas, the Uttar Falguni, Hasta, Jestha, the Varuna and the Ajapa. In the column to the right hand side thereof should be written the names of the asterisms known as the Mrigshira, Pushya, the Vagya; the Chitra, the Maitra, the Varuna and the Vasaba. The third column should contain the names of Ahirbadhna, the Krittika, the Rohini, the Ahi, the Chitra, the Svati, the Vishakha, the Shravana, and the Revati. The Chakra or the diagram, consisting of the three columns containing the names of the different asterisms, is known as the Phanishvara Chakra, and a forecast of good or evil may be done by means thereof. An evil caused by the peculiar position of the Sun, Mars, Saturn and the Rahu in the diagram is sure to end in a run of good luck, such as the acquisition of a country, village, etc., or the winning of the affection of a brother or a wife. The names of the twenty-seven asterisms to be used in the diagram have been symbolically put down as Aa, Bha, Kri, Ro, Mri, A, Pu, Pu, A, Ma, Pu, U, Ha, Chi, Sva, Vi, A, Ja, Mu, Pu, U, Shra, Dha, Sha, Pu, U, and Ra (2—6).

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CHAPTER CXXXVI.

THE GOD said:—Now I shall describe the incantation known as the Mahamari (the death or pestilence-bringing charm) and which is sure to bring about the absolute ruin and destruction of one's enemies. The incantation runs as follows:—Hrim, Kill and kill such and such a person, O thou goddess of Mahamari, (the goddess of death or pestilence) who art possessed of red bloody eyes, and a complexion black as the sable night. Kill and kill, O thou goddess, who art the sister of the god of death and who dost lead all creatures to the grave. Om, burn and burn, Om, boil and boil, Om, cut and clear. Om, destroy and destroy my enemies and may ruin and confusion seize them all. Hun, Fut. I make obeisance to thee goddess dreaded by all sentient creatures and who grantest all boons to her votaries.

O thou Supreme Goddess, the rite of Nyasa should be performed as follows:—Om, obeisance (Namas) to the goddess Mari, located in my heart. Am, salutation (Svaha) unto the goddess Mahamari, psychically invoked in my head, Om, obeisance to the goddess Kalaratri (the presiding deity of the night following upon the dissolution of the universe), situated at the tuft of hair on my crown. Om, Khas, Hum, obeisance to the sable coloured goddess who is my armour. Om, Hum, obeisance to the star-eyed goddess possessing lightning tongues and dreaded by all. Protect and protect me, O goddess, in all my undertakings. [The Mantra is to be psychically located in the region of the eyes, both occult and external by uttering the Mantra Vousat, obeisance] and lastly as Om, Hun, Fut, (obeisance) to the goddess Mahamari, also revealed as the Supreme Kali and who has lorded it over all the goblins and evil spirits and who is my weapon (1). The votary should

collect a piece of cloth, worn by a dead man at the time of death, and which would be of an angular shape, measuring three cubits in length, and paint thereon an image of the goddess as possessed of three faces, four hands and a pitch black complexion. The arms or weapons of the goddess, such as the arrow, mace, Khattanga, etc., should be painted in the picture with a variety of colours. The first or the middle face of the goddess should be painted light black, and which would devour any person looking at it. The second face on the right hand side should be horribly painted. The hungry, blood-smeared hung-down tongue should be represented as licking the tips of the perched and protruded lips through which a row of horrid teeth should be made visible. A look at this second face of the goddess is sure to annihilate the entire number of the enemy's horses. The third face should be painted white, which would destroy the troops of enemy's elephants. The votary should worship the goddess with his face turned towards the west, and with perfumes, scented flowers, honey and clarified butter.

O Goddess, a mere contemplation of the abovesaid charm (Vidya) is enough to cure a man of the diseases of the head and eyes and to acquire mysterious power over the celestial and infernal beings such as the Yakshas and Rakshasas. By mere thinking of this Mantra, a man would be able to destroy all his enemies or persons who would be antagonistic to him. By a Homa ceremony performed with branches of the Nimva tree dipped in goat's blood, the angry votary will undoubtedly destroy his enemies, both root and branch. The Homa ceremony, if continuously performed for seven days in the front of a hostile army, is sure to create a panic among its ranks, and to put it to utter rout. O goddess, epidemic diseases break out among the ranks of the enemy's forces through the mysterious potency of the abovesaid Mantra.

By performing the Homa ceremony with a hundred and eight sticks of a sacrificial tree, the votary would be able to destroy his enemy, even if protected by the god Brahma himself. Similarly a Homa ceremony continuously performed for three consecutive days with a thousand sticks of Unmukta and red Visa, should be looked upon as a very potent agent in annihilating the enemy's forces, and which would be followed by his utter ruin. A hostile army would be put to rout and confusion by performing the Homa with oblations of Rajika and salt for three days. A Homa ceremony, performed with libations of ass's blood, would compel the enemy to fly from his country, while the one performed by pouring out crow's blood over the consecrated sacrificial fire, should be looked upon as the death warrant of one's enemies. All other acts in connection with the destruction of one's enemies should be closed with a Homa ceremony performed with the same libation (10—13). Then the votary should ride on an elephant, accompanied by a couple of female votaress, and with his body charmed with the incantation, he would be able to scare away his enemies by blowing upon a conch-shell, or with the beatings of his war-drums. He should exhibit a picture of the goddess Mahamaya (the goddess of absolute illusion) facing the enemy's forces which should be cleft asunder in the battle-field. Unmarried girls should be sumptuously fed and the Pindi should be carried round. The votary should contemplate the enemy's forces as crest-fallen, confused, terror-stricken and fixed and stationary as a mountain. This stupefying incantation should not be disclosed to every body. The picture spoken of above, should contain the image of the goddess Durga, Bhairavi, Kubjika, or of the god Rudra or Narasingha (14—18).

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CHAPTER CXXXVII.

THE GOD said :—Now I shall describe the six sorts of charms which are usually known as the Shatkarma (such as the acts of killing, stupefying, etc., by means of incantations) The Mantras which should be used in connection herewith are as follows :—First the Sadhya Mantras should be laid down followed by the (principal) one. The Mantra thus combined and formed is known as the Pallava, and should be used in connection with all acts undertaken with a view to distract the minds of one's enemies. The Mantras known as the Yogakshya consists of the principal Mantra, being written or mentioned at the beginning, followed by the Sadhya one, which in its turn, should be followed by the principal Mantra. The foregoing Mantra should be used on occasions where the votary would wish for the extirpation of the whole race of his enemy. The Mantra known as the Rodhaka and which consists of the Mantra being written first, succeeded by the Sadhya Mantra, respectively followed in their turn by the principal and the Sadhya Mantras, should be made use of in all acts undertaken with the sole object of stupefying the faculties of one's enemies. The Mantras which are denominated as the Samputas, consists in the Sadhyamantras being written at the middle and above and below the principal one on its left hand side and should be used in attracting and gaining a control over another's mind (1—5).

When the letters composing any particular Mantra fall under the category of Sadhya letters, the Mantra passes by the demomination of the class first stated above (Prathama), and is to be employed in acts, undertaken with a view to gain an ascendency or control over another's mind. The Vidarvha class of Mantras consists in the two of the letters constituting the Mantra being written at the beginning followed by a

Sadhya letter and is to be made use of in incantations producing similar results as the above. (6—7.)

The incantations in connection with the acts of attracting or charming the mind of another person should be performed in the spring time (Vasanta),* as well as incantations for subduing high fever, and the term "Svaha" should be used therein on all occasions where a term signifying obeisance would be necessary. The term "Namaskar" (obeisance) should be used in all charms practised with a view to confer peace and prosperity on a particular individual, while the term "Vasat" should be employed in incantations which would have the enjoyment or restoration of good health as their object. In all deadly incantations, as well as in those practised with a view to create a dissension between a previously attached couple or practised with the object of distracting the mind of one's adversary, the term "Fut" should be used on occasions requiring a term of salutation. The term "Vasat" should be held as specially auspicious for all acts connected with the spiritual initiation of a

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* The entire time between sunrise and sunset is divided into six different seasons such as the Vasanta (spring, etc.) According to certain authorities the entire morning time is designated as the spring, while others aver that the spring sets in in the first half Prahar (a hour, and a half) of each day.

"पूर्व्वाह्णे च वसन्त स्तात् * * *"

or "ऊषायोगे च हेमन्तः प्रभाते शिशिरागमः ।
प्रहरार्द्धे वसन्तः स्यात् ग्रीष्मो मध्यन्दिनागमे ।
तुर्य्ययामे च वर्षाख्यः शरदस्तं गतौ रवौ ॥
हेमन्तो शान्तिके प्रोक्तो वसन्ते वश्यकर्म्मणि ।
शिशिरो स्तम्भने ज्ञेयो विद्वेषे ग्रीष्म ईरितः ।
प्राहृड़ुच्चाटने ज्ञेयं शरन्मारणकर्म्मणि ॥"

सारदातन्त्रम ।

person, and should be also used in the rites which give the votaries success in enterprize and accession of wealth in general (8—10).

The votary should close a deadly incantation by repeating the following verse. "Thou art, Oh Yama, the god of death, who holdest sway over the region of the departed. This ceasless, infinite time is thy embodiment, and thou dealest with the departed souls according to their deserts. I offer this enemy to thee, as a victim. Kill him without delay." Then the priest officiating at the ceremony and who should be looked upon as the destroyer of all people antagonistic to the votary, should address him in a pleasant vein as follows: "Hold, Hold, Oh votary. Rest assured I shall spare no pain to kill and overwhelm him with ruin." Then the god of death should be worshipped and propitiated with white lotus flowers and the votary should deem himself indentical with the god Bhairava and contemplate the goddess Kuleshvari in his heart. Then a Homa ceremony should be performed in honour of the presiding deity of death, whereby the object of the undertaking would be fulfilled. In the night, the votary would learn in sleep the result of the incantation both as regards himself and his adversary. A man, by worshipping the goddess Durga with the Mantra running as "Salutation to thee, O Durga, O Durga who art the protectress of the universe," would be able to destroy his enemies, whereas a continuous repetition of, "Ha, Sa, Ksha, Ma, La, Va, Ra, and Ya, Mantra," sacred to the goddess Bhairabi, would be attended by the same result (11—14).

CHAPTER CXXXVIII.

THE [illegible] said:—Now I shall enumerate the sixty different Samvatsaras and the good or evil which results from them respectively. Sacrificial ceremonies become prolific in the year known as the Prabhava, while population thrives in the one named as the Vibhava. A good harvest is usually reaped and gathered in, and the earth abounds in joy in the year known as the Shukra, while the Prajapati and the Angira are marked by plenty and increase of articles of comforts in general. Population thrives in the year known as the Shrimukha, while ideas and sentiments grow rampant in the one named as the Bhava. In the year denominated as the Purana the god Indra the (rain-god), who is the presiding deity of all cereals, clothes the earth with verdure, while the year Ishvara is charaterised by peace, plenty and good health of all creatures inhabiting the globe. The year Pramathi is characterised by a moderate rainfall, while corn grows abundant in the year called the Vikrama. All things thrive in the year named as the Vrishi, while the one named as the Chitrabhanu witnesseth the happening of many wonderful events. The year Sarbhana is a year of bliss and good health, while the clouds are favourable in the year known as the Tarana.

The year Parthiva is marked by the abundance of grain and food-stuff, while the one named Jaya is characterised by excessive rainfall. Good showers are usually expected in the year known as the Sarvajit, white plenty follows in the wake of Sarvadhari. The year Virodhi is characterised by atmospheric conditions unfavourable to the formation of clouds, while the year Bhayankara usually becomes sadly memorable for many terrible events. Men become chival-

rous in the year known as the Khara (Ass), while the people become merry in the year known as the Nandana. The Vishaya witnesseth the extinction of many animosities, and during its continuance diseases and people who are inimical to the common weal are put under a healthy check. People suffer from fever in the year known as the Manmatha, while distress becomes general in the year named as the Duskara. People exchange hard words in the year known as the Durmukha, while money becomes scarce in the one named as the Hemalamva. O thou supreme goddess, the year Vilamva is marked by plenty, while quarrels and dissensions rage rampant in the year called the Vijaya. The Earth is innundated in the year called the Plava, while men perform deeds of virtue in the year known as the Sobhana. Men become cruel in a year of the Rakshasa class, and various sorts of paddy grow in a year belonging to the class of Anana. Rainfall becomes abundant in a year of the Pingala class, while the one belonging to the order Kal witnesseth the loss of many splendid fortunes. Every thing thrives in a year of the Siddhartha class, while dreadful events take place in the one belonging to the order Roudra. There is moderate rainfall in a year of the Durmati class, while one of the Dundhuvi class is marked by abundance of paddy and a plethora of public welfare. The years known as the Raktaksha, Krodhana, Jaya and Rudhirodgari are marked by a copious showers, while a general dearth of wealth prevails in a year of the Kshaya Class. These are the sixty Samvatsaras (1—13).

CHAPTER CXXXIX.

THE GOD said:—The drugs and articles which are possessed of mysterious virtues and which should be used in the acts of charms are as follows:—Bhringaraja, Sahadevi, the crest of a peacock, Putranjiva, Kritanjali, Adhaspuspa, Rudantika, Kumari, Rudrajata, Vishnukranta, white Arka, Lajjaluka, Mohalata, black Dhustura, Goraksha, Karkati, Meshashringi, and Snuhi. The symbolical numbers of the abovesaid drugs and vegetables are as follows:—the Rittika, the Vanhi, the Naga, the Fortnights, the Muni, Manu, Shiva, Vasu, the Dik, the Rasa, the Veda, the Graha, the Ravi, the Moon, and Tithis (Lunarphases). The first four of the abovesaid drugs should be used in fumigating the body of a votary, or their burning sticks should be made use of in waiving light before his person. The burnt ashes of the substance, mentioned third in the list, should be used in preparing collyrium for the eyes, while the fourth drug should be used in bath and in washing generally. The drug Bhringaraja in combination with the vegetable immediately following it in the list gives rise to four different kinds of unguents.

The drugs of which Muni is the number in the list should be used in preparing unguent for the right side, the drugs represented by the Nagas in lubricating the left, while those, which Ishvaras stand for, should be used in annointing the heads. Scented fumes of the drugs represented by the Sun, Moon, etc., names of which occur in the middle part of the list, should be looked upon as specially auspicious for all sorts of charms. The man whose body is besmeared with a paste of the foregoing drugs, is worshipped even by the gods. Incense sticks made of the sixteenth drug of the list should

be burnt and carried round the room. The drugs, such as those which stand fourth in the above order of enumeration, should be made use of in preparing collyrium for the eyes, while the drugs such as those standing fifth in the list should be mixed with drinks. A man bearing a "tilak" mark on his nose composed of the Rittik (fourth), sixth, and the third drugs of the above list, will be able to charm the three worlds. An unguent, composed of the substances occupying the Surjya (twelveth) Tridasha (thirteenth), the second, and the eighth places in the list, is sure to captivate the mind of a damsel, and while a plaster composed of the substances standing first, Indra Fani and the Rudra (eleven) in the list applied over the genitals of a woman will charm her for ever. A pill made of the drugs occurring sixteenth, tenth, second, and the fifth in the list, is known to exert a similar charming influence. The drugs standing Rittika (fourth), ninth, third, and eighth in the list, if kept in the mouth by the charmer, would paralyse the arms of an enemy, and make all blows ineffectual, while an unguent made of the eighth, Indra, the fourth, and the ninth substances of the list, would enable a man to sit upon water (1—13). By taking a pill made of the drugs standing fifth, third, eighth, and eleventh in the list, a man will feel neither hunger nor thirst. A miserable woman will be made happy and fortunate by using the unguent composed of the third, sixteenth, tenth, and the fifth drugs of the list. By means of the substances occupying the seventh, tenth, Akshi and the third places in the list, a man will be able to play with the serpents. By wearing on her arms or by applying a plaster of the substances forming the seventh, third eleventh and the eighth articles of the abovesaid list over the genital, a woman is sure to be safely and speedily delivered of a child. A man is sure to win in a game of dice by putting on a cloth besmeared with the seventh, tenth, eighth and the ninth drugs of the abovesaid list,.

while a plaster of the substances forming the seventh, third, and the Muni of the abovesaid list, and applied over the penis before coition, would give birth to a male child. A pill made of the ninth, eighth, Naga, and the seventh drugs of the list, is a very powerful agent in captivating the minds of men (14—17.)

CHAPTER CXL.

THE GOD SAID :—Now I shall enumerate the names of the thirty-six polyglot medicinal drugs, which are used even by the gods Brahma, Rudra, and Indra, and which if judiciously administered are sure to make men immortal. The treatment which may be resored to even in perfect health is known as the process of imparting immortality (Amritikaranam.) The drugs are as follows: Haritaki, Akshi, Dhastri, Maricha, Pippali, Shifa, Vanhi, Shunthi, Pippali, Guduchi, Vacha, Nimva, Vasaka, Shatamuli, Saindhava (salt) Sindhu varaka, Kantakari, Gokshur, Vilva, Punarnava, Vala, Eranda, Mundi, Ruchaka, Bhringa, Kshara, Parpata, Dhangaka, Giraka, Shatapuspi, Javanika, Vidanga, Khadira Kritamala, Haridra, Vacha and sundried rice. Each of the above drugs is efficacious in all sorts of ailments and tends to make the patient immortal. A pulverised compound of the above drugs treated with purified mercury gently moves the bowels and makes the blood free from all impurities, thereby imparting to the system a tone and a vigour which usually arrest a premature old age, and prevent senile decay. The above medicine may be exhibited in honey and frequently applied on the tongue (Avaleha) or may be used

through the medium of oil, or clarified butter duly prepared or may be taken as a bitter potion. The medicine is sure to suit all systems and will prove a veritable elixir of life even where it is despaired of. The pills should be made to weigh a Pala, Karsa or half a Karsa only according to the requirements of a particular case. A judicious use of the medicine would enable a man, though not observing a strict regimen of diet, nor overnice as regards the principle of temperance, to live up to a good old age of three hundred years. A man is sure to get rid of all diseases by using the first nine drugs from the beginning, and no other medicine can vie with it in the efficacy of imparting a new life to shattered, worn out, or used up frames. Diseases will yield to the second, third or the fourth drug of the list. Thus all diseases which are the outcome of deranged wind will be subdued by the use of the first, second, third fourth, fifth, sixth, seventh, or the eighth drug in the list, which are to be successively administered in the order of their enumeration in the event of the preceding one being found insufficient to cope with the malady. All diseases which are due to disordered bile will yield to the third tweleth, twenty-sixth and the twenty seventh drugs of the list. Diseases which owe their origin to a deranged state of phlegm are sure to prove amenable to the drugs forming the fifth, sixth, the seventh, the eighth and the sixteenth remedy in the list laid down above. Diseases, which are caused by charms and incantations, yield to the virtue of the fourth, third, fifth, and the sixth drugs of the list, whereas maladies, which are the resultants of the influences of malignant stars and baneful ghosts and goblins, are speedily cured by the first, second, third, ninth, seventh, and the eighth drugs of the list respectively, or they will yield to the curative properties of the the thirty-second, sixteenth and the twelveth one. The properties of these thirty-six polyglots should not be disclosed to every body (1—16)

CHAPTER CXLI.

THE GOD said:—Now I shall speak about the medicinal or curative incantations which grant all wished for objects to individuals (1). The number of the letters composing the name of a thief should be doubled and added with the number of its Matras multiplied by four. The total thus obtained should be divided by the number of letters constituting the name of a person who should be reckoned as a thief in the event of there being left any remainder (2).

Now I shall dwell upon the process of reckoning the birth of a male or a female child in the womb. If the question put to the soothsayer consists of an odd number of letters, the child in the womb should be reckoned as belonging to the male sex. The child would be born blind, and the defect would be in the left eye in the event of the component letters of the name (sic) being of an even number, while the defect would be in the right eye in case where the letters would number otherwise. The number of letters composing the names of both the man and the wife should be multiplied with the number of their Matras and divided by four. The quotient, if even, would indicate the birth of a male child, while an odd quotient obtained in the aforesaid way would indicate the birth of a female child. Any remainder being left in the latter case would predict the death of the wife before that of her husband, while the one remaining in the former instance would foretell the survival of the wife (3—5).

Now I shall describe the Shani Chakra, or the diagram by which the malignant influence of the Saturn lying in the particular quarters of the globe on a particular day may be

ascertained. The Saturn occupying the particular sign of a month casts a full glance at the second, seventh, eighth and the tenth part of a day marked by the same and a half glance at its fourth and the eleventh part. A malignant glance of the Saturn should be carefully avoided. The presiding planet of a day (Dinadhipa) casts its peculiar influence for three hours only while the rest of the planets exert similar influences for half a Yama (eighth part of a day) respectively. The part of the day assigned to the Saturn, should be avoided in war (6—7).

Now I shall describe the position of the Rahu as it varies from day to day in a week. The Rahu lies at the east on a Sunday, at the north-west on a Saturday, at the south on a Thursday, at the south-east on a Friday and a Tuesday, and at the north on a Wednesday, while at the same time the Phani Rahu lies enclosing the south-west, south-east, and north-west quarters of the globe for three hours only. A man who starts on a journey to a direction occupied by the Rahu, meets his doom, though powerful as Indra (the lord of the gods) himself (8).

Now I shall describe the position of the Rahu on the different days of a lunar month (Tithi). The Rahu lies in the south-east and the north-west on the days of a full and a new moon respectively. The Rahu is sure to kill one's enemy journeying towards his face. The Rahu lies in the front of the Tithis of which the letters Ka to Ja are the symbols, and in the east on the Tithis of which the letters Dha to Ma stand for, and accordingly the groups of Mars should be avoided in a light fortnight.

Now I shall describe the Visti Rahu. Eight straight lines should be laid down and the progress of the Rahu should be ascertained as follows:—From the north-east the Visti Rahu goes over to the south, from the south to the north-west, from the north-west to the east, from the east by the south-west to the north, from the north to the south-east,

and thence by the west to the north-east. The mighty Rahu travels with the Visti as stated above; and occupies the north-east quarter of the sky on the third day of a lunar month, and the southern on its seventh day. Thus in the light and the dark fortnights the Rahu kills one's enemies situate at the quarter from which the wind blows.

Now I shall describe the incantation by which the body of a person may be made hard and proof against all blows and weapons (Dridhi Karanam). The charm should be put in an amulet and worn at the neck or on the arm. The stems of Kandulakshya culled under the influence of the asterism Pushya and a recitation of the Aparajita Mantra would make a sword inert. The Mantra is as follows:— "Om obeisance to the goddess Vajrashrinkhala, kill and kill, Om, eat and eat, devour and devour. Om, drink the blood of my enemy out of thy cup of a human skull. Om obstruct and obstruct the eastern quarter of the sky, O thou goddess with bloodshot eyes, besmeared with ashes, clad in bloody clothes, and equipped with the bolt of thunder. Om, close up, and close up the western gate of the sky. Om, close up and close up the southern quarter of the globe. Om, barricade the northern entrance of the sky. Om, hold in check the Nagas (the serpent spirits). Om, keep in custody their wives. Om, keep in control the demon world. Om, put under curb and rein the fiendish activity of the infernal beings such as the Yakshas, Rakshasas and the Pishachas. Om bind and bind in an unbreakable chord. Om, Protect and protect me from all evils which are engendered by the evil spirits, ghosts, and Gandharvas. Om, protect and keep secure (for me) the space upward. Keep secure and guard the space downward. Om, bind the Kshorika. Om, burn and burn. O thou goddess of mighty prowess. Om Ghoti, Ghoti, Mothi, Mothi to the O thou goddess, who art encircled by a wall of liquid [illegible] drippling down from thy dishevelled hairs.

Hrun, Shrun, Fut to thee. Hrun, Has, Fan, Fen Fus, protect and protect me from all malignant stars and planets. Protect me from (the influences of) all diseases, keep me secure from the infinite harms and evils that beset human life. The above incantation should be used in all sorts of fever and specially in cases where possessions by evil spirits are suspected, as well as in acts any way connected with any sort of spell or charm (9—20).

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CHAPTER CXLII.

THE GOD said:—Now I shall describe the process of worshipping the goddess Kurjika together with the different stages of the worship, by means whereof the gods conquered the demons and regained their lost kingdom of paradise with all its wealth and celestial weapons (1).

The Beeja Mantra known as the Mayabeeja (Hring) should be mentally located in the region of the Anus, the fiery images of the six Astra Mantra (Fut) over the arms, the terms "Kali," "Kali" contemplated as written in pure light in the region of the heart; while the votary should imagine the term "Dusta Chandalika," as written in pure fire inside the substance of his brain. He should locate the image of the Mantra running as "Hroum, Spham, Ha, Sa, Kha, Ka, Ceha, Da, Om, Bhairava," about the region of the tuft of hair on the crown of his head. The goddess Bhelakhi should be deemed as his armour, while the images of the goddess Raktachandika and Duti should be imagined over the pupils of his eyes at the time of meditation. Subsequently the Kurcha Mantra which is known as the weapon Mantra in this particular instance

should be worshipped in the angular points of the Mandal; while the Mantra known as the "Naitram Astra" should be worshipped in those points within the inner arch of the diagram (Mandal); the Mantras "Srong, Ha-Sa-Ksha, Ma, La, Na, Va, Ba, Sha, Dha, and Sa" and the Atma Beeja being worshipped in the thirty-two petals of the lotus-shaped diagram (2—5).

Subsequent to that the goddesses such as Brahmani, Maheshi, Koumari, Vaishnavi, Barahi, Mahendri and Chamunda should be worshipped in the different petals of the Mandal, commencing from the one situate at its eastern side. The Mantras such as "Ra, Va, La, Ka, Sa" and Ha should be likewise located and respectively worshipped in the petals forming its north-east, east, south-east, south, and the north-west corners. In its western petal the goddess Kusummala together with the five hills named as the Jhalandar, Purnagiri, Kamarupa, should be respectively worshipped in the petals situate at the north-west, north-east and the south-west corners of the lotus (Mandala), the goddess Vajrakuvjika being worshipped at its centre.

The five Vimalas named as Anadi (the originless) Vimala, Sanyoga Vimala (Vimala or the absolutely purified being presiding over the process of universal adhesion). Samayakshya (the purified being who is manifest as the eternal time), Prasiddha Vimala (the universally known purified being) and Sarvajna Vimala (the omniscient purity or the purified being) and who constitute the set of five Vimalas, should be respectively worshipped in the north-west, north-east, south-west, south-east and the northern petals of the Mandal. In the north-east petal the goddesses such as Khinkini, Sastha, Sotpanna, Susthira and Ratna Sundari should be worshipped together with the eight principal Nathakas. The gods named as Mitra, Oudhisha, Sastakshya and Varsa, etc., constituting the jewels of the heaven (Gagana-Ratnam) should be worshipped in its south-east, north, and the north-

eastern corners, while the Kavacharatna (Mantras possessing protective virtues and hence called the armour Mantras) should be located in the western corner while the Matrika Mantras should be located in the north-west, north-east and the south-east. In the southern and the south-eastern corners the goddesses, such as Jestha, Roudri, Sutika, and Mahavriddha, should be worshipped with the five Pranava Mantras sacred to each of them as constituting the five auspicious gems enjoined to be buried underneath the foundation of a building, the Mandala in the present instance being regarded nothing short of a sacred temple. The god Ganapati should be worshipped with the Pranava Mantra sacred to him and which runs as "Ang, Aing, Gung." Subsequent to that, the god Vatkua should be worshipped, the former deity being worshipped on the southern side of the rectangular mystic diagram (Mandala). The god Vatuka should be worshipped in its left hand side, while the sixteen Gurus or sainted beings should be worshipped at the corners of the diagram like the eighteen Gurus in its each sixth corner-chamber. The gods such as Brahma, etc., should be worshipped within the eight chambers lying along the exterior line of the diagram and in the nine chambers within it, the goddesses such as Kuvji, Kulata, etc., being previously worshipped in due succession (6—17.)

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CHAPTER CXLIII.

THE GOD said :—Now I shall describe the process of worshipping the blissful Kuvjika who grants wealth and victory to her votaries. The worship should be conducted

with the principal Mantras as well as the auxilliary ones, which are as follows:—"Om, Am, Hrum, Shring, Kham, Hring, Ha, Sa, Kshya, Ma, La, Ca, Ba, Ya. O thou goddess, Amvica, Hran, Hreen, Kshreen, Kshoun, Kreen. O thou Kuvjika, Hran. Om, Unga, Enga, Na (Murdhanya), I make obeisance to the clear-faced goddess, Vran, Chchrun, Chchhin, Kili, Kili, Kshoun, Vichchha, Kshyoong, Shring, Krong, Om, Hrong, Eng, O thou Vajrakuvjini, Shring. O thou goddess, who dost attract the three worlds. Hrun. O thou goddess, at whose sight the god of love is melted away. Hrung, Shring. O thou goddess, who causest great disappointments in the minds of men. Eng, Hrung, Shrung, Kshroung, Eng, Hrung, Shreeng, Feng, Kshoung, obeisance to thee goddess. Kshroung, obeisance to Kuvjika, Hring, Hrong, Kraing, Unga, Enga, Na. I make obeisance to the clear-faced goddess Chchhrang, Chchhang, Vichchha Om, Kili, Kili."

The rite of Karanganyasa should be then performed, and the votary should finish Sandhya (prayer) addressing the goddesses known as Roudri, Vama, and Jestha. The Gayatri in connection with the abovesaid Sandhya worship runs as follows:—"May we learn thy true self, O thou goddess Kulavagishi. Let me contemplate the name of the goddess Mahakali and may the goddess Kouli lead us to do the same." The Mantras which serve as the Pranavas in the present instance are five in number. The votary should promise at the outset to worship the Paduka of the goddess as well with the above-said Pranava Mantras and with the name of the deity with the singular dative case ending placed in their middle. In the alternative, the eleven Beeja (principal) Mantras should be coupled in the end with the term Namaskara (obeisance). The names of the deity in the first instance may have the possessive case ending instead of being placed in the singular dative case form (1—4).

I shall now enumerate the names of all the Padukas (attributes) and the order in which they are to be worshipped.

The god Koulisha Natha should be regarded as the Nayaka (subjective principle) where the creative principle (Nayika) is manifest in the shape of the goddess Sakala. Similarly the gods Shrikanthanatha, Koulisha, and Gagananunda should be respectively looked upon as the consorts of the goddesses Chatula, Devi, Mattesha, while Tutna Nayaka should be deemed as the husband of the goddess Karali. Similarly the Padukas (manifestations) such as Atala Devi, Schrichandra, Atyanta, Bhaga, and Mohini should be worshipped in due succession, and likewise the votary should worship the attributes of the goddess who is manifest in the shape of the celestial pair known as Atitabhuvanananda (the joy that was in the bygone worlds) and Ratnadhya (the light that shines in gems). Similarly the attribute known as the Brahma Jnan (knowledge of the supreme being) together with those named as the Paravidya (supreme knowledge) and Kamala (beauty and splendour) should be worshipped (5—7).

Now I shall discuss the process of threefold purification anent the Vidya (Mantra or knowledge) Guru (preceptor) and the Devi (the tutelary deity of a person).

By means of the rite of Shodanyasa, the votary should locate in his inner being the deities such as Gagana, Chatuli, Atma, Padmananda, Mani, Kala, Kamala, Manikyakantha, Shripadma, Bhairavananda, Deva, Shiva, Bhava, Krishna, the sixteen Siddhas, Chandrapura, Gulma, Shubha, Kama, Atimukta, Kantha, Vira, Proyaga, Kushala Devabhogaka, Vishvadeva, Khadgadeva, Rudra, Dhata, Asi, Mudrasphota, Vanshapara, Bhoja, together with the sixteen Siddhas, Samaya and Deva. The Padukas (attributes) of the god Shiva such as the Ananta (infinity) and the Mahananta should be worshipped by throwing a flower on the mystic diagram (Mandala). Similarly the attributes (Paduka) of the god Shrikantanatha, such as the universal space, the absolute vacuum, and the psychic region composed of the five primary principles (Panchatattva), together with Shankara and Ananta should

be worshipped therein. The gods such as Sadashiva, Pingala, Bhrigu, Ananda, Nathaka, Langulananda and Samvarta should be as well worshipped inside the Mandala (8—14).

In the south-west, manifestations of Rudra such as Shrimahakala, Pinaki, Mahendraka, Khadga, Bhujanga, Vana, Aghasi, Shavdaka, Vasha, Ajnarupa, Nandarupa, should be successively worshipped with oblations. "Hrung, Kham, Kham, Hung, Soung, obeisance to the god Vatuka (some editions read Vatukeshvara). Come, come, accept and accept these oblations of flowers, incense-sticks, lighted lamps and perfumes. Be pleased with these oblations and this my worship. I make obeisance to thee. Om, Han, Hrun, Hrun, Kshen, obeisance to Kshetrapala.

"Come down and come down, O thou possessed of a headful of dark brown clotted hairs and with thy three eyes burning with fire. Come, O thou, from whose mouth come out torrents of living fire, and accept these oblations of flowers, perfumes, etc., offered to thee in the course of the worship. Khas, Khas, Om, Ka, Om, Las, Om, obeisance to the lord of the Mahadamara." Subsequent to that the Mantra Trikutaka should be worshipped which runs as Hrun, Ham, Shring, and Samayakhya Vimala should be propitiated as well. In the south-west, the four gods such as Kandarpanathaka (the destroyer of the god of love) as well as all the Rudrashaktis (goddesses) and the attributes of the goddess Kuvjika should be worshipped. The thousand-eyed god, as well as Vishnu and Shiva should be worshipped with the Navatmaka-Mantra.

The attributes of the god Nishanath should be worshipped on the left, right, and in the front of the votary. Likewise on his righth and side, as well as in his front, he should worship the attributes of the gods Tosharinatha and Kalanala. Similarly the sacred mountains, places and their presiding deities such as the Jhalandhara, Kamrupa, Uddyana, Gagananada, and Svarganananda with their attri-

butes should be worshipped in the company of the gods Paramananda, Satyananda, Nagananda, and their attributes constituting what is technically known as the Ratnapanchakam. In the north and the north-east angles of the diagram, the six attributes of the god Suranatha as well as the gods Shrimut Samayakotisha and Vidyakotishrava should be worshipped. Similarly the gods such as Kotisha, Vindukotisha, Siddhakotishvara and Amavishashvara, who are jointly known as the four Siddhas or beings who have attained their salvation should be worshipped in the south-east. The gods such as Chakrishanatha, Kurangesha, Vrittisha and Chandranathaka should be worshipped with perfumes; while the group of five Vimalas (Beings void of impurities) should be worshipped on the south or to lay it down more explicitly, the five Vimalas such as Anadi Vimala, Sarvajna Vimala, Jogeesha Vimala, and Siddhakshya Vimala should be propitiated with oblations (15—26).

In the different quarters of the mystic diagram, commencing from the east and ending with that situate at the north-east, the goddesses such as Brahmani Maheshvari, Koumari, Vaishnavi Varahi, Aindri, Chamunda, Mahalakshmi, should be worshipped in the petals of the lotus-shaped diagram, and the votary should respectively invoke and propitiate the companions of the goddess of energy (Shakti) revealed in the abovesaid forms, and who are known as the Dakini, Rakini, Lakini, Kakini, Shakshini, and Yakhini.

The goddess should be contemplated as pleasantly ensconced in a throne of regal splendour and seated on the body of the absolute dead (primordial matter), and shining with the splendour of thousands of millions of Kulas. The girdle encircling the loins of the goddess should be contemplated as composed of Karkatas (scorpions). The primordial serpent Vasuki should be imagined as hanging round her neck as a garland entwined with the fabulous Takshaka. The Kulikas should be imagined as forming the pendents-

of her ears, while tortoises should be regarded as forming the middle jewels of her earrings. The serpents Padma and Mahapadma should be deemed as forming the eye-brows of the goddess, wielding in her left hands, a skull, a serpent a rosary, a Khattanga, a conchshell and a book, and holding in her right hand, a trident, a mirror, a sword, a bow and strings. The upper front-face of the goddess should be imagined as possessing a white complexion, the next one being white in its upper part. The face looking towards the east should be imagined as pale with anger, while the one on the south should be contemplated as of a sable colour, while the two faces on the left should be contemplated as possessing colours like those of an ice-ball and a full moon respectively. The god Brahma should be imagined as lying at the feet of the goddess, the god Vishnu as occupying the region of her thighs, the god Rudra as lying about her heart, the god Ishvara as nestling round her throat, the god Sadashiva as seated on her fore-head, while the god Shiva should be deemed as holding sway over the region of her head upwards.

This picture of the goddess Kuvjika should be meditated upon as whirling, in all acts of worship, etc. (27—37).

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CHAPTER CXLIV.

THE GOD SAID:—Now I shall enumerate the various sorts of Mantras and describe the processes of performing their respective rites of Shodanyasa, which admits of three-fold division according as the Mantra belongs to the Shakta, Shambhava, or the Jamala class (three of the different sects of worshippers). The Shambhava (sacred to the god Shiva)

class of Shodanyasa is characterised by six terms tied together as it were with sixteen knots (Granthis). The Nayasa in question enjoins the contemplation of the three sorts of knowables (Trividya) and connotes the full realisation of the three fundamental principles (Tritattva or the three principles of "Vidya" or knowledge, "Atma" or soul, and "Shiva" or bliss) within the inner self of the votary. The Nyasa appertaining to the forth form of worship consists of twelve Shlokas or letters, while its fifth and sixth forms are respectively marked by features known as the Ratnapanchatma and Navatma in the phraseology of the Tantras. In the case of a Shakta or a worshipper of the goddesses of energy (Shakti), the rite of Nayasa touches the principle, known as the Trividya, while in the second or the Shambhava form of worship, the eight different attributes of the god Shiva known as the Aghoryastaka should be psychically located [in the region of the heart, neck, sides, naval, armpits, chest and the back] as follows:—"Om obeisance to the Aghoras. Om obeisance to the phase or the attribute of the god known as Uma (light). Om obiesance to the Aghoras, and to the attribute known as Moha or the goddess of illusion. Om obeisance to Ghora. Om obeisance to the attribute known as Kshama (forgiveness), obeisance to the Ghorataras. Om obeisance to the attribute of sleep (Nidra-non-knowledge), and Sarvata Sarva. Om obeisance to the attribute of non-health, obeisance to the Sarvas, and Om obeisance to the attribute of death and Om obeisance to the attribute of hunger, and obeisance to the gods manifest as the Rudras and Om obeisance to the attribute of thirst.] The fourth form of the Nyasa above referred to (Vaishnava) should be practised in the twelve parts of the body, while in the fifth form of worship (Ganapatya), it should extend over five. The Beeja and the Astra-Mantras in the above cases are "Krung, Hroung, Kleeng, Shreeng, Krung and Fut." The Mantras to be used in connection with a Shodanyasa

in a Sakta form of worship, consists of the letters from "Na to Fa" (*sic*). Nadini should be located at the tuft of hair on the crown of the head, while the chain of the letters of fire imagined to be hung round the head, should end with the letter "Sha." The Nyasa is to be performed as follows:—"May the letter 'Da' which is the emblem of peace be located in my head, and may the goddess Chamunda preside over my three eyes. May 'Dha' which soothes the eyes, occupy the two external organs of my sight and may the goddess Gujhya Shaktini (goddess of occult energy) take her seat within my nostrils. May the letter 'Na,' which is the symbol of the goddess Narayani, fill the cavities of my ears with her peculiar celestial essence, and may the goddess Tamohani (the gloom-dispelling goddess) take her abode inside my right ear. May the letter 'Ja' which is the symbol of wisdom occupy my left ear, and may the thunder-wielding goddess (Vajrini) take her seat in my mouth. May the letter 'Ka' which stands for the goddess Karali (the goddess of horrible features) be located in my right tooth, and may the letter 'Kha' which is emblematic of the goddess Kapalini (goddess bedecked with human skulls) take her seat on my left shoulder. May the letter 'Ga' shield my upper tooth with the divine essence of the goddess Shiva whom it represents, and likewise may the goddess Ghora together with the letter 'Gha' which is the phonetic symbol of her peculiar celestial prowess, take her seat on my left tooth. May the vowel letter 'U' as well as the goddess Shikha it stands for, occupy the rows of my teeth, and may the resplendent image of the vowel letter 'E' which is emblematic of the principle of illusion be located in, and cover with, its proper and representative virtue my sense organ of taste. May the goddess Nageshvari, whose attributes stand symbolised in the (fiery) character of 'A,' be located in my speech, and let o[illegible]te by means of my soul-light the letter 'V' in my [illegible]hich

is the phonetic symbol of the divine attributes embodied by the peacock riding goddess (Shikhivahini). May the letter 'Bha' which is exponent of the divine attributes of the terror-inspiring goddess (Bhisani) be similarly projected into the region of my right shoulder, and let me contemplate the letter 'Ma' clad in the effulgence of its presiding deity (Vayubega or the goddess swift as the wind) as psychically projected into the region of my left shoulder. Similarly let me contemplate my right arm as permeated with the psychic principle represented by the letter 'Da,' and may my left arm be similarly strengthened with the virtue of the divine attributes of the god Vinayaka (the grantor of success in all sorts of undertakings) and which are symbolised by the consonant letter 'Dha.' May my two hands be stuffed with the essence of the night of the full moon as represented by the letter 'Pa,' and may my fingers be permeated with the effulgence of the vowel letter 'O.' Let me imagine the fingers of my left hand as filled in with the illuminating principle represented by the conjunct 'Ang,' and may the conjunct 'As,' which is emblematic of the vitalising principle of the universe, permeate the palm of my hand." (1—12).

Similarly the votary should psychically project into the region of his forehead the letter "Dha" which represents the principle embodied by the goddess (Kapalini) wearing a garland of human skulls, while the letter "Ta" with its illuminating principle should be located in the region of the Shuladanda by an act of mental abstraction. The letter "Ja" which is emblematic of the divine attributes of the goddess Jayanti (presiding deity of victory), should be psychically located in the region of the Trishula, while the letter "Ya" which is the symbol of the attributes of the goddess Sadhini (goddess of creative or building agency), should be contemplated as presiding over the process of growth. The letter "Sha" which is representative of the supreme goddess

(Paramakshya) should be deemed as located in his soul, while he should contemplate his vital principle as permeated with the esoteric significance of the letter "Ha" which is the exponent of the divine essence of the goddess Amvica. The letter "Chchha" which is the symbol of the goddess Sharira should be contemplated as permeating the region of the right breast, while the letter "Na," which stands for the monstress Putana, should be contemplated as located in the region of the left breast. The vowel letter "A" should be contemplated as permeating the milk, while the vowel letter "A" which is emblematic of the attributes of the goddess Lamvodari (the big bellied goddess—the wife of the god Ganesha), should located in the belly. The conjunct "Ksha," which is emblematic of the goddess of death (Sanharika), should be located about the region of the umbilicus, while the goddess Mahakali should be contemplated as located in the buttocks. The letter "Sa," which is emblematic of the goddess "Kusummala," should be located in the region of the anus, while the letter "Sha," which is the symbol of the goddess "Shukra-devika" (the goddess or energy lying inherent in human semen), should be contemplated permeating the semen. The letter "Ta" which is the phonetic symbol of the attributes of the goddess Tara, should be imagined as located in the region of the thighs, while the letter "Da," which signifies true knowledge, should be conceived as lying imbeded in the right kneejoint. The attribute of the goddess known as "Kriyashakti" (operating principle), should be psychically projected into the left side of the body, while the conjunct "Ro," which is the abbreviated form of the Gayatri Mantra, should be contemplated as located in the groins. The letter "O," which is emblematic of the attributes of the goddess Savitri, should be in the left groin, the conjunct "Do," which is the symbol of the divine attributes of Dobini, should be located in the right leg, while the letter "Ea," which represents the

essence of the goddess Fetkari, should be held as located in the left (13—17).

Now I shall describe the process of performing the rite of Nyasa consisting of the Navtma Malini Mantras and which is as follows. The Mantra running as "As, obeisance to the god Shrikantha," should be located at the tuft of hair on the crown of the head (Shikha). "A, obeisance to the god Ananta" in the mouth. "Obeisance to the god Sukshma" (the occult or the invisible one), in the region of the right eye. "E, obeisance to the Trimurti," in the cavity of the left eye. The (short) "U, Amarisha" should be located in the cavity of the right ear, while the (long) "U" should be located in its upper part. The Mantra running as "Ri (short) Bhavabhuti," should be contemplated as located at the tip of the nose, while the Mantra "Ri (long) Tithisha," should be deemed as lying inside the left nostril. The Mantras which run as "Le (short) Sthanu" (the primum immobile). "Li (long) Hara" (the destroyer). "A, Kotesha, and Ai, Vutisha" (the lord of heatitudes), should be respectively contemplated as projected over the right, and into the left, cheek, the lower and the upper rows of teeth. Similarly the Mantra running as "O, Sadyajata and "On Anugrihisha" (the lord of mercy), should he imagined as located in the lower and the upper lips respectively. The Mantras "Am Krura" (the cruel one), and "As, Mahesvara" should be located in the Ghataka, and the tongue, respectively. "Ka, Krodhisha" (the lord of Anger) Mantra should be projected into the region of the right shoulder, while the one running as "Kha, Chandisha" (the husband of the goddess Chandi), should be deemed as shining inside the muscles of the arms (18—22). Similarly the Mantra running as "Ga, Panchantaka" (the destroyer of the five material elements), should be contemplated as burning about the left wrist, while the "Shikhi" should be contemplated as fixed like a bracelet about the right. The fingers of the hands should be imagin-

ed as permeated with the resplendent essence of the Mantra running as "Unga Ekapada," while the "Cha Koormaka" Mantra (the god manifest in the shape of the primordial tortoise) should be made to fill in the region of the left shoulder by means of an act of psychic abstraction., The Mantra "Chchha Ekanatra," (the one-eyed god) should be imagined as located inside the muscles of the arms, while the Mantra "Ja Chaturvaktra" (the four four-faced god) should be deemed as located about the wrist. The Mantras "Jha Raksha" (the monostrous one) and "Enga Sarvakamada" (granter of all boons) should be held as located about the bracelet and the fingers respectively. The region of the buttocks should be imagined as permeated with the essence of the Mantra running as "Ta Somesha," while the region of the right thigh should be imagined as filled in with the effulgent essence of the Mantra which runs as "Tha Langali" (the god wielding a ploughshare in his hand). The muscles of the right thigh should be imagined as interpersed with the flaming characters of the Mantra running as "Da Daruka" (the universal penetrating one), while the Mantra "Dha Urdhajaleshvara" should be contemplated as occupying the region of the thigh. The fingers of the feet should be deemed as permeated with the essence of the Mantra running as "Na (Murdhanya) Umakanta" (the husband of the goddess Uma), while the Mantra "Ta Anadi" should be psychically projected into the other lumber region. The Mantra running as "Tha Dandi" (the god who has curbed all passions and propensities) should be located in the region of the left thigh, while the letter "Da" which is the exponent of the divine attribute of the god "Vita" should be located in the left kneejoint. The letter "Dha" which represents the divine attributes of the god Meena, should be located in the left kneejoint, while the letter "Na" which is emblematic of Mesha should be imagined as occupying the region of the toes. The letter "Pa" which is the symbol of the divinity of

the god Lohita, should be located in the region of the right groin, while the letter "Pha" with its presiding deity Shikhy, should be contemplated as illuminating the region of the left. The backbone should be contemplated as being permeated with the essence of the letter "Pa" and that of the god Galaganda whom it stands for, while the letter "Bha" with the god Dvirandaka as its tutelar divinity should be contemplated as projected into the region of the umbilicus. The region of the heart should be contemplated as burning with the effulgence of the letter "Ma" which symbolises the attributes of the god Mahakala, while the letter "Ya" which is emblematic of the attribute of the god of speech should be contemplated as located in the faculty of memory. The blood coursing all through the veins and arteries should be contemplated as being saturated with the essence of the letter "Ra" which is the phonetic symbol of the attributes of the god Bhujangesha (the lord of the serpents), while the letter "La" which stands for the god-head of the deity Pinaki should be imagined as burning in the organic cells and tissues composing the flesh of the body. The letter "Ba" with the god Khadgisha as its tutelar deity should be imagined as seated on the soul, while the letter "Sha" should be contemplated as located in the joint known as the Vakasthi. The marrow lying within the bony structures of the body should be contemplated as saturated with the essence of the god Shveta, while the letter "Sa together with the god Bhrigu (the presiding deity of the planet Venus) should be imagined as having permeated the principles of semen and other vital principles. The letter "Ha" which is emblematic of the attributes of the god Nakulesha should be imagined as located in the principle of life (Prana), while different Koshas or sheaths of the human organism should be contemplated as filled in with the effulgence of the conjunct "Ksha" which represents the celestial Samvarta. A votary having performed the Nayasa as laid

down above and by worshipping the attributes of the god Rudra with the Hreeng Mantra may hope to attain every thing worth having in this world (23—30).

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CHAPTER CXLV.

THE GOD SAID:—Now I shall enumerate the Trikhandi Mantras which are as follows:—" Om, obeisance to the god Rudra, obeisance to Chamunda, obeisance to the Akasha-matris. Blessed are the epithets of the Akasha Matris who are immortal and are free from all decay and afflictions which our mortal frames are heir to, and whose unobstructed way lies throughout the universe. Yea, blessed are the Mantras presided over by the Akasha Matrikas who incessantly change their own shapes and assume any shape they please, and who can subjugate, charm, banish and destroy any creature they like. The following is the most mysterious and most secret of the Mantras sacred to the Matris whereby the highest salvation is attained, other men's incantations are nullified, and the greatest success is achieved. In the Brahmakhandapada, or the part presided over by the god Brahma, the following hundred and twenty-one padas or terms have been held sacred to the goddess:—"Om obeisance (Svaha) to the goddess Chamunda who is the wife of the god Brahma and who grants all boons (Varada), is devoid of all illusion and crowns all undertakings with success. Om obeisance to Chamunda who is the supreme goddess and whom illusion never touches and who grants all boon and crowns all undertakings with success. Om obeisance to the goddess Chamunda revealed in the shape

of Koumari, obeisance to thee, O goddess, whose presence dispells the gloom of illusion and who grantest all boons and dost help all men to achieve success in their respective callings. Om obeisance to the goddess Gujhya (hidden) Kuvjika, destroy and destroy, O goddess, all the spells and incantations which my enemies have prepared or are preparing or will prepare in future against me. Trample down and reduce to ashes all banes which may befal me from the mystic diagrams which have been, or are being laid down by my enemies or will be ever laid down in future. Destroy and destroy them all, O thou goddess, looking doubly terrible with the rows of thy horrible teeth. Hrang, Hrung, Hung, obeisance to the goddess Gujhya Kuvjika. Hrung, Om, Khem, Vom, obeisance (Namas) to the goddess Gujhya, Kuvjika." Similarly should be recited the Mantras running as "Hreeng obeisance to the goddess, who afflicts all created beings. Hrung obeisance to the goddess who attracts the mind of all (Sarvajanakarshini)." Likewise the Mantras running as "Am, Khem, Khyam, obeisance to the goddess Sarvajanavashankari (the goddess who charms all beings) Om, obeisance (Svaha) to the goddess Chamunda revealed as the wife of Vishnu (Vaishnabi), and whom illusion can can never touch, and who grants all boon and success to her votaries. Om obeisance to the goddess Chamunda, who is the wife of the boar incarnation of Vishnu (Varaha) and who is omniscient and beyond all illusion and who grants all boon and success to her votaries. Om obeisance to the goddess Chamunda who is also revealed as the queen of the gods(Indrani) and whose very presence rends asunder the veil of illusion and grants all boon and success to her worshippers. Om obeisance to the omniscient Chamunda who is the wife of the god Chanda (Chundi) and who is void of all illusion and grants all success to her suppliants, and Om obeisance to the goddess Chamunda who is the wife of the god Ishana (Ishani) and as such is omniscient, free

from all illusion, and grants all boon and success to her votaries."

An equal number of terms appertain to the part of the present Mantra held sacred to the god Vishnu and which is as follows:—" Om obeisance to the goddess Chamunda on the burning crown of whose head the flaming hairs stand on their roots and from whose hung-down tongue drops the liquid lightning rendering the face look doubly angry with the starry eyes overhung with flame-coloured eyebrows and rows of horrible teeth exposed in ghastly laughter. Om laugh and laugh, O thou goddess, who art fond of wine and relishest human flesh and blood. Om, dance and dance, Om, yawn and yawn, Om, bind and bind down. Am, to the thousands of those sorceresses who change the aspects of the three worlds through their fell spells and incantations. Om, thrash and thrash, Om, grind and cleanse, Om, O thou whose presence strikes terror into the breast of all created beings, Om, O thou who art the terror of the three worlds (Trasini), Om, O thou who dost move and give fresh impetus to the ever changing universe (Brahmini), Om, O thou who dost melt and melt (Dravini), agitate and agitate, destroy and destroy and revive and revive the universe. Heri, Heri, Geri, Geri, Gheri, Gheri, Om, Mari, Mari, Om obeisance to the Matris" (1—4).

The Trikhandi Mantra sacred to the god Shiva consists of the Beejas " Ha," " Ghou" preceded and followed by the five Pranava Mantras, which should be repeated and worshipped on the proper occasion. The Mantra known as the " Kuvjika Hridaya" and which consists of the Mantras " Ha," Ghou" should be placed in the middle of the Mantra followed by the three " Akuladi" and the Madhyastha Mantras. The Akula Mantras as well as the different manifestations of the goddess of energy known as " Sashini" (the goddess or the energy revealed in the moon), Bhanuni (the divine energy manifest in the sun), Pavini (divine

energy as revealed in the fire) together with the goddess Gandhari of whose essence the letter "Na" is the symbol and the goddesses known as Pindakshi, Chapala and Gajajihvika should be worshipped on the mystic diagram (Mandala). Similarly the goddesses Mrisa, Bhayasara (whose divine attributes are represented by the Mantra "Ma," Madhyama (the emblem of whose divinity is the Mantra "Fa") Ajara, Kumari, Kalaratri (represented by the Mantra "Na"), Sankata (whose divine attributes are symbolised by the Mantra "Da"), Kalika represented by the letter "Dha," Shiva (represented by the letter "Fa.") Bhavaghora (the goddess who represents the necessary cycles of existence on this miserable terrestrial globe and accordingly strikes terror into the hearts of the inmates of the three worlds and whose divine attributes are symbolised in Murdhanya "N" of the Sanskrit alphabet), Vibhatsa (the terrible goddess represented by the letter "Dha"), Vidyuta (the goddess or energy revealed in the flash of lightning and represented by the letter "Ta"), Vishambhara (the goddess or the energy serving as the main stay of the universe and represented by the letter "Dha.") Shanshini (the goddess who is revealed in the energy of doubt and represented by the letter 'Edha'). Karali (the goddess of ugliness) Jvalamala (the goddess or the energy revealed in the conflagration which will burn the universe at the time of its dissolution), Durjaya (the invincible energy), Rangi (the sportive energy). Vama, Jestha (representing with the former goddess the two opposite polarities of the divine energy). Kali (the goddess or energy regulating the order of eternal time and represented by the letter "Kha"), Kulalamvi (the goddess or energy regulating the due succession of events and represented by the letter "Ka") Anuloma, Pindini (the goddess or the energy regulating the co-operation of the three primordial forces of Sattva, Rajas and Tamas and accordingly helping the conglomeration of

the molecules of matter and represented by the letter "Da"), Vedini (the goddess or the energy revealed as pain and represented by the letter 'A'), Shantimurti (the imaged Peace, of which the letter 'E' is the symbol), Khadgini (the sword wielding goddess represented by the letter "Ri") and the goddesses Valita and Kula respectively represented by the letters "U" and "Lri," should be as well worshipped within the circumference of the diagram and in due succession with the goddesses Subhaga, Vedana, Karali, etc., who are known as the Madhyamas and the goddess Apetaraya respectively symbolised by the conjuncts Am and As" (5—11).

"Spham, Skheem, Skhoum, obeisance to the great Bhairava." The goddesses named as Akshodya (some editions read Akshobhya), Rikshakarni, Rakshasi, Kshapanakshya, Akshaya, Kshema, Pingakshi and Brahmani, constitute the group of Brahmanis. The goddess Ila (goddess of fleeting fortune), Lilavati (the sportive goddess), Neela, Lanka, Lankeshvari, Lalasa (desire), Vimala (purity), and Mala constitute what is known as the group of the Maheshvaris (the supreme goddesses). The goddesses named as Hutashana (fire goddess), Vishalakshi (goddess with a pair of large and handsome eyes,) Hrunkari, Vadavamukhi (the goddess from whose mouth volcanic flames are supposed to be emitted as found in ocean beds) Ha-Ha-rava (the goddess of wailing). Krura (the goddess of cruelty) Krodha (the goddess of wrath). Vala, (the goddess of feminine grace), Kharamukha (the goddess with the face of an ass) are known to have emanated from the body of the goddess Koumari (the goddess of virginity) and who grant all boons to their votaries, if duly worshipped and propitiated. The goddess Sarvajna (the goddess of omniscience), Tarala (the goddess of lightning), Tara (the goddess of emancipation), Rig Veda (the goddess of the Rig Veda), Hayanana (the goddess with horse's head, Sara (the goddess of strength) Sara-Sva...

(the goddess who separates and picks up the merit or substance from the demerit, or the unsubstantial part), and Shashvati (the goddess of eternity) belong to the group of the Vaishnavis. The goddesses such as Tarjihva, Raktakshi, Vidyujjihva, Karankini, Meghananda, Prachandogra, Kalakarni, Kalipriya belong to the group of Varahi and should be worshipped by a votary with a view to achieve success in a military expedition. The goddesses named as Chanda, Chandavati, Prachanda, Jvalitanana, Pichuvaktra and Lolupa have emanated from the body of the goddess Aindri. The goddesses such as Pavani, Jachani, Vamani, Damani, Vindunila, Vrihatkushi, Vidyuta and Vishvarupini belong to the class of Chamunda and should be worshipped inside the periphery of the mystic diagram with a view to win victories in war. The goddesses Jamajihva (the goddess on whose tongue sits the god of death), Jayanti (the goddess of victory), Durjaya (the invincible goddess), and Jamantika, Vidali, Revati, Jaya, and Vijaya belong to the class of Mahalakhmis, in groups of eight (12—21).

"Obeisance to the goddess who subjugates the mind of all persons. Am Kshoum obeisance to the goddess who stupefies the faculties of all. Em, Khem, Khvam, obeisance to the goddess Kshovani." The nine Tvarita Mantras (Mantras sacred to the goddess Tvarita) run as "Fam, Shrung, Ksheeng, Shreem, Hreem, Khem, Vaccha, Ksha. Kshe, Hrun Fut, Hreer, obeisance, Om Hrun, Kshe, Vacche, Kshe, Kshee, Hreen, Fut." The seat should be spread out by repeating the Mantra which runs as "Hreem (obeisance) to the celestial lion" (the goddess rides upon). The Mantra Hreem Kshe should be located in the region of the heart, while the votary should locate in his head the Mantra running as "Obeisance (Svaha) Vaccha." The rite of Nyasa in connection with the worship of the goddess Tvarita should be performed as follows:— Kshem, Hreem, obeisance (Vashat), to the principles represented by the foregoing Veeja Mantras imagined as situated

sacred to the goddess Tvarita. The rite of secret Nyasa should be performed as follows:—'Obeisance to the principles represented by the Mantras Hroon, Houn and Has which are located in the region of my heart. Obeisance to the principles symbolised by the Mantras Hroon and Has and which are situated in the substance of my brain. May the Mantra running as Fe Jvala illuminate the part of my body occupied by the tuft of hair on my crown, and may the Mantras Hrar, Hun, Han Ha, protect me as my armour with the virtue of the principle they stand for. May the Mantras Kraur, Ksheum, Shreen together with the principles they are emblematic of, be located in my eyes, and may the Mantras running as Kshoor, Heun, Fut serve me as a weapon. In the alternative, the Mantra would run as Hnu, Kshe, Va, Cha, Kshee, Hrun, Kshen, Hnu, Fut, Oh thou wife of the ever-blissful deity (Sadashiva). The Mantra Kshe should be uttered in the beginning and Hrun in the middle. The letter Va stands for the god Isha, the Mantra Chache is emblematic of the divinity of the deity known as Manonmani, Ma and Kshe are the symbols of the celestial Garuda, while the Mantra Hrun represents the divine attributes of the god Madhava. The Mantra Kshem stands for the god Brahma, Hnu represents the sun-god while the Fut should be known as the weapon Mantra (6—9).

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CHAPTER CXLVII.

THE GOD said:—"Om, Gna, Ksha, Kshyam obeisance to the sun-god who imparts victories in war. The rite of Shadanganyasa should be performed in honour of the vic-

tory-giving sun with the Mantras Hran, Hreen, Hrun, Hrain, Hroun and Has. Om, Han, Khram, obeisance to the god Khakolka Sphrun, Hrun, Hun, Krun, Om, Hom, and Krem. The eight attributes of the god, Prabhuta, Vimala, Sara, Parama, Sukha, Dharma (faith), Jnan (knowledge) and Vairagya (non-attachment) should be respectively worshipped with the abovesaid Mantras. Then the regal seats of the god known as the Anantasana (seat of the infinity), Sinhasan (the regal seat), Padmasana (the lotus seat), etc., should be worshipped in due succession. The Karnikas and Kesharas of the mystic diagrams respectively known as the Mandalas of the Sun and the Moon should be worshipped with the energies of the god named as Dipta (light), Sukshma (invisible energy), Jaya (gladness), Bhadra (bliss) Vimala (purity) Amogha (infallibleness), Vidyuta (electricity) and Sarvotomukhi (all pervadingness). The three fundamental principles of Sattva (illuminating principle or the principle of pure knowledge), Rajas (the creative principle), Prakriti (undifferentiated cosmic matter) and Purusha (the subjective personality) should be simultaneously worshipped with the Atma (soul) Antaratma and the Paramatma (the supreme soul) by the of repeating the Maya Mantra (Hring). The goddesseses presiding over the different parts of the day and known as Sandhya (evening), Usha (dawn), Prava (light), Máya and [illegible] should be worshipped by repeating the Beeja Mantra sacred to [illegible] and coupled with the nasal phonetic symbol. The [illegible] warder gods of the deity (Sun) named as [illegible] [illegible] Prachanda, etc., should be worshipped with [illegible] perfumes. A worship of the sun-god, closed with the necessary Homa and Japa, grants victory in war.

CHAPTER CXLVIII.

THE GOD said:—A Homa ceremony performed after having practised hundred times the rite of Pranayama (regulation of the process of respiration) and the penance known as the Krichachravrata, grants victory in war, guards against the happening of evil incidents in life, and puts the performer in possession of a kingdom. The performer standing in water should repeat the Gayatri Mantra and practise sixteen times the rite of Pranayama and offer libations of clarified butter into the fire in the fore-part of the day. He should live upon a single meal each day or live upon fruits or roots of the forest or on substances obtained by begging or take a single morsel (Vakabhakshi) of thickened milk, powdered barley or clarified butter. O thou daughter of the mountain, gifts of gold, cloth, and cows should be made, to the Brahmanas after the performance of a hundred thousand Homas for tranquilising all sorts of disasters. The fifteen Brahmanas should be made to take part in the Homa ceremony. There is no such disaster in the world, O goddess, which the virtue of the above-said Homa cannot check or successfully cope with, and there is no other rite in the world which can confer greater benediction or can grant greater good than the one under discussion. Enemies can never stand in the battle-field, and pestilence never attacks nor epidemic diseases break out in the country of a sovereign who manages to get the above Homa performed within his domain. By its virtue the rainfall becomes normal in the country, corns begin to flourish in the fields, free of plague and blight the demons and monsters are kept in order and the enemies are controlled by performing the above Homa. In the case of a Koti Homa (in which a million of libations are

offered) twenty Brahmins should be invited to officiate as priests or hundred or thousands of them as described, whereby the performer would attain all ends. By performing the abovesaid ceremony of Koti Homa, a man, be he a reigning monarch, Brahmin or a cunning man of the world, becomes the possessor of all wished for objects in the world and is translated to heaven in his mortal frame. The Homa should be performed by repeating the Mantras respectively sacred to the gods Indra (the king of the gods or the Indian Jupiter), Varuna (the Neptune of the Hindus), Vayu (the wind-god), Yama (Pluto or the god of death), Agni (the fire god), Vishnu, the Shakti and Shambhu. The Homa performed with the ten thousand libations of clarified butter grants a proportionately less amount of success, while that performed with ten million libations gives mastery over the whole universe. The Koti Homa referred to above, should be performed with the object of subduing all diseases, and the libations offered in the course thereof, should be composed of barley, Vrihi, sessamum, thickened milk, clarified butter and the blades of consecrated grass, or the leaves of Vilva (Bela), Mango and Ushira dipped in clarified butter may be used in their stead. The cavity of the consecrated fire-hole should be made eight cubits deep in the case of a Koti Homa while it should be made to measure half as much in depth in the case of a Laksha (Hundred thousand Homa), the number of libations offered in the latter case being only a moiety of what should be offered in the former (1—15).

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CHAPTER CXLIX.

SAID THE GOD FIRE:—Now I shall enumerate the names of the different Manus and the periods of their respective ascendency. Sayambhuva was the name of the Manu or the law-giver who framed the first Code of laws for the guidance of the human society. Agnidhra and others were his sons, and the beings who attained god-head at the time were Yama, etc. The seven sainted beings (Saptarshi), who hallowed the universe with their angelic conduct were Ourva and others, while Shatakratu reigned as the over lord of all the celestials. In the cycle in which Svarochisa was the law-giver (Manu) the gods known as Parayata, Satushita were the inmates of the heaven, owning allegiance to Vipaschitat the then sovereign of the skies. The sainted beings who flourished in the age are named as Urja, ect., while the Kimpurushas of Chaitra were the descendants of the second Manu.

The law-giver (Manu) of the third age or the cycle of time was Uttama. The gods such as Sudhama and others lived in heaven at the time under the benign government of their sovereign Sushanti. The seven sons of Vasistha were the sainted beings of the age, while the races snch as Aja, etc., were the sons of the third Manu. The law code for the fourth cycle of time (Manvantara) was framed by its Manu named as Tamasa, whose sons were the nine races known as Khyatimukha, etc. The gods who dwelt in heaven at the time were Svarupa and others, while Shikhi was their lord or Indra. The sainted beings who flourished in the age were Jyotirdhama and others. The gods such as Amitabha (gods of peerless effulgence) and others were the residents of heaven in the cycle in which Raiveta was the Manu or the

law-giver to whom the races of Valabandha, etc., owe their origin. The seven Rishis who flourished at the time were the sainted Hiranyaroma and others. The Manu or the lawgiver for the next cycle of time was the blessed Chakshusa, the god Monajava was the Indra or the monarch of the contemporary celestials such as Svati and others. The seven Rishis such as Sumadha and others were the light of the age and Chakshusa was the founder of the lines of Puru and its allied branches. Then had set in this age of the son of Vivasvan, Shradhadeva Manu who founded the race of the Ikshakus in which the god Hari was incarnated. (Then the race of Manasa sprang up in the age of the Syambhavu Manu, successively followed by the races of Ajita, Satya, Hari, Devavara, Vaikuntha and Vamana). The seven Rishis or the sainted beings who flourished in the age were Vasistha, Kashyapa, Atri, Jamadagni, Gotama, Vishvamitra, and Bharadvaja, and the gods who contemporaneously resided in heaven under their Indra or sovereign Purander were such as the Adityas, Vasus, and the Rudras, etc. The eighth Manu was the son of the sun-god by his shadow queen (Chhaya) and as he was a cognate of his predecessor the Vaivasvata Manu he is known as Savarni. The races of which he was the progenitor, were the clans of Viraja and others. The gods such as Sutapa, etc., were the inmates of the celestial regions during the ascendency of Savarni and acknowledged the suzerainty of their Indra Vali. The sainted beings who hallowed the age with their pious lives were Diptimal, Drounika and others. The ninth Manu was Daksha Savarni. The gods such as Paras, etc., resided in heaven at the time under the sovereignty of their lord Adbhuta. The sainted beings such as Savan, etc., flourished in the age, while the races such as Ghritaketu, etc., were the descendants of Daksha Savarni. Then followed the age of Manu known as Brahma Savarni. Then the gods such as Subha, etc.

were the inmates of the heaven and Shanti was their lord. From Brahma Savarni, originated the races of Sukshetras, etc., and men such as Havishaya, etc., were the saints of the age. After that Dharma Savarni became the Manu or the law-giver of the age in which the gods such as Vihangas, etc., were the inmates of heaven, acknowledging Gana as their lord. Munis such as Nischara etc., flourished in the age and the races of Savartragas and others were the descendants of Brahma Savarni. Then followed the age of the Manu known as Rudra Savarni. The gods such as Hansa and others were the inmates of heaven and the god Ritadhama was their Indra or lord. The seven Rishis who flourished in the age were Tapashya and others, and the races of Devavat peopled this terrestrial glove. The thirteenth Manu is named Rouchya. Then the gods such as Sutramana etc., happily dwelt in heaven under the government of their Indra Divaspati who conquered the demons. The Rishis such as Nirmoha (free of illusion) and others were the pious men of the age and the races of Chitrasena and others were the inmates of the world. Bhoutya was the fourteenth Manu (according to other Puranas, Deva Sarvani and Indra Sarvani were the thirteenth and fourteenth Manus). In his age the gods such as Chakshusas and others were the inmates of heaven, and Shuchi was their lord. The Rishis such as Agnivahu and others were the holy personages of the age, while the races of Urumukha, etc., were the inmates of the globe.

The seven Rishis will propagate the teachings of the Vedas on the earth. The gods shall live upon the libations offered in the course of a sacrifice which will be the rage of the age and shall protect and govern the people on earth by means of their own begotten sons or men amply endowed with god-like virtues. O Brahman, fourteen Manus will reign in the course of a day of the god Brahma (1—22).

O Brahman, the Vedas which had formerly been one

whole and entire work consisting of the four Padas and a hundred thousand slokas or verses was divided into four separate books or parts at the latter end of the Dwapara Yuga. The Yajur Veda originally a single work was divided by the Muni into four parts. The Adhyajaras were included within the Yajur, while the Mantras dealing with the performance of sacrifices and offerings of libations form the theme of the Rig Veda. The Sam Veda deals with the hymns or song-portions of the original work, while the portions known as the Brahmbatattva (dissertations on the self and nature of the supreme god) were grouped together under the Atharvas (23—24).

The first Rhapsodist who sang the verses of the Rig Veda was Paila, a discjple of Vaysa. Indra gave it to Pramathi, and its relative Sanhita to Vashkala, while he gave his own four Sanhitas to Bouddha and others. The magnanimous Vaishampayana, a disciple of Vysa, caused this tree of Yajur Veda to branch itself into twenty-seven branches such as Kanva, Vajasenaya, etc., to be respectively sung by the rhapsodists like Yajnavalka and others. Similarly another disciple of Vayasa named Jaimini divided the Sam Veda into different branches and its Sanhitas were distributed among the different rhapsodists such as Sumanta and Sukarma. Sukarma in his turn took up the Atharva Veda with its hundred thousand verses and distributed it among different rhapsodists such as Pailva, etc., who were his disciples, while Suta, by the grace of his preceptor Vaysa, created different Sanhitas of the Puranas. (25—30.)

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CHAPTER CL.

SAID THE FIRE GOD:—Pushkara narrated to Parashu-Rama the tenets of faith and the laws of conduct to be observed by the different castes of people as laid down by the different Manus, which were disclosed to him by the god Varuna, and a knowledge whereof imparts enjoyment of good things in this world and salvation in the next. Pushkara said—"I shall presently discuss the articles of faith and the laws of conduct which should be adopted and observed by the four castes of people in their every day life, which were approved of, even by the god Vasudeva and which carry the sanction and authority of the different Manus. Cessation of all killing propensities, truthfulness, mercy, kindness towards all created beings, serving god, Brahmins, and one's own parents and respectable relations, worship of one's ancestors, veneration towards the king, perusal of good and pious literature, forbearance, fortitude in suffering, and theism are the virtues which should be cultivated by members of the four castes and by men in general (1—5).

The duties of a Brahmin consist of performing the religious rites and sacrifices and in officiating as priests at the ceremonies undertaken by members of his own caste or others. Accepting or living upon the bounties of others he should practise the same virtue to the best of his means and in a no mean scale, and his life should be devoted to studies, both secular and divine (Vedas) and to the advancement of knowledge in general. The duties which are common to the members of the Kshatriya, and the Vaishya class are making of gifts, study and the performance of sacrifices, the characteristic functions of the former being to protect the honest and to meet out condign punishment to the

wicked and the evil doers, those of the latter caste being trade, agriculture and the possession of cows. The duties which appertain to the Shudra caste, O thou best of the Bhrigus, are to serve the Brahmins and to practise the handicrafts (6—9).

Since the investiture with the holy thread, a member of the twice-born caste is supposed to take a second spiritual birth, and I shall describe the castes which children born of parents not members of the same caste, would respectively belong to. A child born of parents belonging to different castes would get the caste of its mother, but on the contrary a child born of a Shudra father by a Brahmin mother would be a Chandala. Similarly a child born of a Kshatrya father by a Brahmin mother is called a Suta, while the one born of a Vaishya father by a Brahmin mother would belong to the Devala caste. Similarly a child born of a Shudra father by a Kshatrya mother is known as the Pukkasa, while the one born of a Vaishya father by a Kshatrya mother is known as a Magadha. A son born of a Shudra father by a Vaishya mother is called a Ayogava and thousands of different castes have been known to have originated out of intermarriages between Vaishya girls and youths belonging to the abovesaid hybrid castes (10—13.)

A marriage should take place only between the members of the same class, the union of a person belonging to a higher class with one of the lower being always forbidden. The functions of the Chandal caste are to kill or to decapitate criminals condemned to death by law, and to do such like loathsome acts, while the functions of the Dashika caste are to keep and live by women. The duties of the Sutas are to serve as charioters and drivers of horses, while a member of the Pukkasa caste should earn his livelihood by hunting. The duties of the members of the Magadha and Ayogaba castes are to sing the praises or panegyrics of kings and crowned heads. A Chandala may support him-

self by acting as a prize fighter or by means of other handicrafts. He should live in the outskirt of a town or a village and wear the clothes of the deadmen brought to the cremation ground under his charge. Members of other castes should never touch or come in contact with a Chandala.

Thousands of hybrid castes have arisen out of intermarriages between Vaishya women and brides of other Pratiloma castes. A member of the Dashika community should earn his livelihood by means of women or by serving as a guard of the female apartments. The equiries of the royal stable should be recruited from among the Suta community, or its members may enter similar service of other rich men as well. The Puccases should live by killing beasts and fowls of the jungles, while the proper functions of the Maghadhas are to serve as criers or panegyrists in royal courts. The Ayogavas should earn their daily bread by playing on the boards of public theatres and by doing other sorts of handicrafts as well. A member of the Chandala community should live outside the precincts of a town or a village, and all contact with him should be carefully avoided as being polluting and harmful, his proper function in society being to collect the wearing apparels of dead men brought to the cremation ground. A man by renouncing this life for the welfare of a Brahmin or for the furtherance of the common weal, becomes exempted from all subsequent re-births. The hybrid races should be looked upon as the offsprings of the cravings of flesh of their respective parents (14—18).

CHAPTER CLI.

PUSHKARA said:—All through his life a Brahman should try to follow the line of conduct laid down for him in the code or he may earn his livelihood by practising the trades and professions which are open to the Kshatriyas, the Vaishyas and Shudras alike, but never by doing any act which belongs exclusively to the latter community. A Brahmin may keep herds of cattle or engage in trade, money-lending or agricultural pursuits, if necessary, but he should abstain from taking mollasses, salt, meat, Gorasa, or from using such articles of luxury such as shellac (unguents), etc. The sin which attends on an act of killing ants and insects or which is incidental to the different processes of agriculture such as ploughing or harrowing the fields or is unwittingly and unavoidably committed in cutting the shrubs and undergrowths, is atoned for by the performance of a sacrifice, while persons who have handled the plough, become pure and clean by worshipping the gods. A virtuous man should yoke eight bullocks to a plough, those who live by agriculture should yoke six, while a cruel or an impious person would reduce the number to four or two. A man should earn his livelihood by means of truth and piety. Truth should never be parted with, if positive virtues would sometimes part us company. Pity it is that in this poor world of ours, an expedient lie becomes an occasional necessity, but cruelty and deceit should never be suffered to blot the escutcheon of the divine humanity, even if death would enter the list as an adversary (1—5).

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CHAPTER CLII.

PUSHKARA SAID:—Now I shall enumerate the rites and ceremonies which should be gone through or performed on behalf of a house-holder. The catamenial period lasts for sixteen nights from the appearance of the menses and is the most favourable time for conception. All contact should be avoided on the first three nights. A man wishing to beget a male child should go unto his wife on even days during the abovesaid period (1) Now I shall describe the process of performing the rites of Garbhadhana (lit.,—the rites of making the womb strong and steady), etc., while the rite of Punsavanam should be performed as soon as there would remain not a shadow of doubt about the conception, and before the movements of the fetus would be felt inside the womb. The rite of Simantonayana should be performed either in the sixth or the eighth month of the pregnancy, while the rite of Jatakarma (post-natal ceremony) should be done unto the child before the cutting off and binding of the umbilical chord. The rite of Namkaranam should be performed at the expiry of the period of impurity incidental to childbirth. The name of a Brahmin child should end with the term "Sharma" (the happy one), the name of a child of the Kshatrya caste should end with the term "Varma" (the defender or protector) while those of a Vaishya or a Shudra child should respectively end with the terms "Gupta" and "Dasa" (slave). The mother should present the child to its father addressing him as "Behold this is your child, my darling." The rite of Chudakaranam (binding of the tuft of hair on the crown of a child) together with that of Upanayanam (investiture

with the holy thread in the case of a Brahmana-child) should be performed in its eighth year or in the eighth year counted from the period of jestation, while the same should be performed in the eleventh and the twelfth year (counted from the periods of gestation) in the case of a Kshatriya, and Vaishya-child respectively, and under no circumstance the performance of the ceremony should be delayed till after the sixteenth year of a Vaishya infant. The holy girdles (Moungis) should be made in turn of the blades of consecrated Kusha grass, barks of sacred trees, etc., while those of penitents and ascetics should be made of the skins of Marga, tiger, and Vasta respectively (2—8). The Dandas or holy rods which the children should take hold of after the ceremony of investiture should be made of the woods of Parna, Pippala, and Vela trees, cut as to reach the temple, forehead, and face of the child, according as he would belong to the Brahmana, Kshatrya or the Vaishya caste. The rods should be straight, unstripped of the bark, and not dried. The threads should be made of cotton, silk, or wool, and the infant invested with them should beg alms by repeating the word "Bhabat" (as Bhaban Viksham Dehi) either at the beginning, middle, or the end of his prayer. He should first ask for alms in a quarter where the same could be certainly obtained. The women are not entitled to utter the Veda Mantras, and hence they are not invested with the holy threads, but their marriage ceremonies should be celebrated by repeating the sacred hymns of the Vedas (9—12).

The preceptor having invested the disciple with the holy thread should teach him the way of purifying his self, the rules of conduct (Achara), the process of performing the sacrifices (Agni Karyya) and the rites of daily prayer and meditation (13).

The man who performs a sacrifice with his face turned towards the east, enjoys good health and lives long, while

one who does that with his face towards the south, becomes famous. The man, who tells his prayer with his face turned towards the west, becomes possessed of an ample fortune, while one doing the same, or eating with his face to the north becomes extremely truthful. He should offer libations into the consecrated fire, every morning and evening, and no unhallowed substance should be thrown into it. He should abstain from taking wine, and eating animal diet, and under no circumstance join hands in a dancing party or take part in a singing assembly, nor should he ever cherish or indulges in envy, calumny and obscene language. A new holy rod (Danda) should be taken hold of on throwing the old or the broken one into the water. Having been initiated into the Vedic lore, a disciple should bathe, and pay proper remuneration to his preceptor. Self-controlled and strictly observing the rules of conduct, a disciple may live with his preceptor as long as he lives (13—17).

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CHAPTER CLIII.

PUSHKARA said:—A Brahman may take four wives, a Kshatriya three, a Vaishya two, while a member of the Shudra caste is not allowed to have more than a single wife. Sacrifices and religious ceremonies should not be performed by a husband in the company of a wife not belonging to the same caste as himself, a privilege which is reserved for his wives of the same caste. A Kshatriya woman having been duly wedded, should hold an arrow in her hand, a Vaishya bride should hold a paddy measure while a Shudra

girl should hold a cotton string in her hand just after the wedding ceremony had been gone through. A girl should be given away, only once in marriage, and the man who robs or carries away a married girl is liable to be punished as a thief. There is no salvation for the person who sells his sons or daughters. The four sacrificial ceremonies, enjoined to be performed by all house-holders, are the giving away of a daughter in marriage, Sachiyaga, Marriage, and the ceremony of imparting a name to a new born child (1—4).

The five conditions or circumstances under which a woman is permitted to marry again are, (1) the moral degradation of her husband, (2) his death, (3) renunciation by him of all worldly pursuits, his resorting to a monastery, (4) and his impotency. The widow of a man can marry the brother of his husband if living and willing to take her as his wife, while in the alternative she may marry whomsoever she pleases. The asterisms, under whose benign influence a marriage ceremony should be celebrated and gone through, are the three Purvas, the asterisms presided over by the gods of fire, and wind, and the Rohini (5—7).

A man should not marry a woman belonging to his own Gotra or to a family acknowledging the spiritual leadership of the same Rishi as his own. Marriage with a woman is not forbidden where the bridegroom is not related to her within seven degrees in the father's line or five degrees on the side of her mother.

The Brahma form of marriage is characterised by the giving away of the bride to a man of good and noble parentage and possessed of excellent virtues, and who has been specially invited and requested by her father for that purpose. This sort of marriage should be regarded as the best form of uniting a man and a woman in holy wedlock, as it is supposed to carry the bride's forefathers to heaven. In the Arsha (lit appertaining to the Rishis) form of marriage, the bride is given away with the presents of a couple

of bullocks to the bridegroom, while in the virtue-giving Prajāpatya form, the bridegroom, or his relatives on his behalf, ask for the hands of the bride. In the Asura form of marriage which is always condemnable, the bride is sold for value, while the Gandharva form is characterised by the union of a man and a woman out of mutual love. Marriage by forcibly carrying away a woman in battle is called the Rākshasa, while a marriage by practising fraud on the woman while asleep or otherwise insensible is known as the Paishācha (8—11).

On the day of the marriage ceremony an image of Sachi should be made of clay brought from a potter's house, which should be worshipped on the banks of a tank on the same day. A bride should be taken to the house of the bridegroom amidst peals of music and shouts of general joy. A marriage should not be celebrated when the god Keshava would be enjoying his yearly sleep, nor in the months of Pousha and Chaitra, nor on Tuesdays and lunar days marked by the conditions known as the Vistis. Likewise the settings of Venus and the Jupiter and the eclipse of the moon, asterisms in conjuction with the sun, the Saturn, and the Mars, and the astral condition known as the Vyatipata are inauspicious for the celebration of a marriage ceremony.

The asterisms which should be deemed favourable to the celebration of a marriage, are the Soumya, the Pitrya, the the Vāyavya, the Savitra, the Rohini, the three Uttaras, the Mulā, the Maitra and the Pushya.

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CHAPTER CLIV.

PUSHKARA said :—A man should leave his bed before the breaking of day (Brahma Muhurtta) and contemplate in his mind the gods such as Vishnu, etc. In the day time as well as in the morning and evening a man should evacuate the contents of the bowels and kidneys with his face turned towards the north, south being the direction he should look to while doing the same acts in the night. Bowels should not be evacuated on public roads and grounds covered with grass, nor in water. Having washed himself, he should cleanse his palms with earth, cleanse his teeth, and attend to his rites of daily prayers and worship, whereby he would get rid of impurities both internal and external. The sixth act of a man is the rite of daily ablution known as the Kriya Snānam, which admits of a six-fold division, and as without ablution, the worships and sacrifices fail to grant their desired effect, a man should daily bathe in the early part of the morning (1—4).

Ablution in water dug out of earth is less meritorious than one made in fountain waters. The waters of lakes and natural reservoirs are better than fountain waters, in respect of merit. River-water is better than the latter; the water of sacred pools is better than the preceding sort, while the water of the Ganges is at all times the most purifying of them all (5).

Having entered the water a man should brush off the the dirt from his body and dash the water briskly over the same by repeating thrice the Mantras respectively running as "Hiranyavarna," "Shannodevi," "Apohista," and "Idam Apas." Then immerged in water, he should repeat his Mantra and repeat the sin-destroying verses (Aghamarshana Suktas) or the verses known as the Drupada, Purusha

or those running as Junjate Manas, etc., or the Vedic verse known as the Pourasha and specially the Gāyatri Mantra which occurs in the sin-destroying verse of the Aghamarsha. The Rishi who composed the above verses or the rhapsodist who first recited them was Agamarshana. The metre of the verse is Anushtubha and the god Hari is its tutelar deity. Then he should squeeze out his cloth dry and offer libations of water to the gods and his departed manes. Handfuls of water should be offered by repeating the Mantra known as the Purusha Sukta, and subsequent to that he should perform the rite of Agni-Havanam and pay remunerations to the Brahmanas as his means would admit of (6—12).

Then for the welfare of his soul, a man should hold communion with the universal spirit. The seat, bed, carriage, wife, son, and alms-bowl of one's own are always holy, while those belonging to others should be deemed as impure. A man should give way to a venerable person, a pregnant woman or to a person carrying a heavy load, if come across on the road. A man should not look at the sun just rising, setting or reflected in water, nor should he look at a woman stripped of clothes, nor leap over a well, a grinding stone, a piece of bone, a cotton thread, an execution ground, a seat for a pitcher, a pestle and a pasting slab, nor touch ashes or anything ugly or filthy. A man should not enter the female apartments or treasure rooms of another man's house, nor go on another man's errand. He should not get into a boat of unsteady equlibrium, nor climb a tree or a mountain and should always cultivate the science which deals with the increase and accumulation of wealth. A man who bites his finger nails, or is in the habit of tearing grass or wantonly breaks down pebbles, soon meets his doom. A man should never beat his palm against his face by way of keeping time with music etc., and should never stir about abroad in the night without a lamp. A house should not

be entered into by any other way than the proper door, and a man must not make grimaces or pull a long face while in a company. A speaker must not be interrupted while discoursing on any subject and a man should never twist or play with the ends of his cloth, nor wear it in an improper fashion. "Good" and "well done" should be the remarks made in connection with all statements averred in the presence of a man, while he should studiously refrain from making any reflections on another man's conduct. A seat made of the Palāsha wood should never be sat upon, and the shadow of a divine image should be followed at the time of accompanying it in a procession. A man must not walk through the two rows of his elders, but observe rules of decorum while in their company, nor gaze on the stars. The name of a sister stream should not be mentioned while crossing a river, nor a person should scratch his body with two hands. A man must not cross a river without propitiating the gods and his departed manes. A river should not be polluted by throwing dirt and filth into its water, nor should a man take a bath, shorn of all wearing apparels. Then he should commune with his god for the expansion of his inner being. A man must not remove a garland from his person with his own hands, nor put on one composed of flowers having rough and excessive granules. A man must not enjoy a laughter at the expense of wicked men, nor should he live with them in a foreign country. A place in which there is no physician, river or a monarch, and which abounds in women and vulgar people (Mlechchas) should not be dwelt in for any consideration. A man having inadvertently gone unto a woman in her season, must not unlose his tongue but contemplate the god Keshava in his mind. A man should not laugh, sneeze, nor yawn without having previously screened his (mouth) nor give out the humiliation suffered by him even at the hands of his own master. A man must not give a loose rein to his senses and appetites, nor

unduly deny himself their legitimate gratifications. Oh thou son of Bhrigu, a disease must not be neglected from its very beginning, as an enemy, however small, must be always dreaded. A man should always rinse his face with water after having returned from a walk on the road, and he should never carry fire and water at the same time. A man must not talk loudly and disrespectfully in the presence of a Phallic emblem nor cross his leg while sitting. A man should not be spoken ill of either in his presence or at his back, and abstain from making blasphemous or sacreligous remarks as regards a god, a Rishi, or a sovereign. A man must not put any faith in women, nor should he be inimically disposed towards them. The scriptures should be listened to, and the good graces of the gods should be secured every day, whereby piety would be increased. The Moon god should be worshipped by a man on the day of the asterism of his birth (birth day) and the gods and Brahmanas should be as well propitiated on the occasion. All unguents and lubrications should be avoided on the sixth and the fourteenth days of the lunar month. Urine and execreta should be deposited at a distance from one's dwelling house and one must always take care not to make enemies of good men (13—31.)

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CHAPTER CLV.

PUSHKARA said:—Now I shall enumerate the names of the substances, by which the household goods shall be made pure, if anywise polluted by unhallowed contact. Pots made of clay, copper or gold are purified by baking them again in fire, in the event of their being made impure by urine and execreta, otherwise a vessel made of copper is made

clean by rubbing it with water containing a solution of the acid substances. Articles made of iron or Indian bell-metal are purified by rubbing them with alchaline substances, while a pearl is purified by washing it simply with water. Similarly articles made of conch-shell or stone, and articles such as pot-herbs, rope, roots, fruits and pulse are purified by washing. In a sacrifice, the vessels essential thereto, are purified by simply rubbing them with palms; the oily substances are made pure by pouring warm water over them, while a room is purified by sweeping it with broomsticks. A cloth washed and purified should be made purer by sprinkliug over it a solution of earth and water. A large number of clothes anywise made impure is purified by sprinkling water over it, while articles made of wood are instantly made pure by washing. A concourse of wooden articles should be purified by floating them on water. Bed-steads, seats, carriages, and windows are purified by sprinkling water over them, and likewise hays and faggots should be made pure by the same process. Articles made of bone and ivory should be purified with the washings of sun-dried rice. Leaves and fruits should be cleansed with the hairs of a cow, while the cleansing of the articles made of bone should be made in the way as laid down in the case of ivory. Mollasses, salt and juice of trees should be purified by drying. The flowers of Kusumbha trees, together with wool and cotton are cleansed by washing them in stream water, care being taken to spread them apart at the time of the washing. The different parts of the body of a cow, except its face, are pure. The face of a horse or that of a goat is always pure and likewise the faces of a woman, calf, bird, and a dog are always pure, specially when salivating during a hunting excursion (1—10).

A man should rinse his mouth with water after having eaten, sneezed, drunk water, risen from sleep, coming home from a walk on the road, and after having put on a cloth.

A woman in her menses becomes pure by touching a cat on the fourth day of her flow, while she attains the same end by bathing on the fifth day, when she becomes fit to perform all the sacrifices undertaken in honour of the gods and her departed manes. Seven pieces of clay should be rubbed over the region of the anus; one piece should be rubbed over the genitals, two or three pieces over the palms. The number should be quadrupled in the case of an ascetic or a Brahmacharin. Cotton clothes and silks are purified by means of white mustard; clothes or seats made of hairs of a deer are made pure by sprinkling water over them, and the same rule holds good in the case of fruits and flowers (11—13).

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CHAPTER CLVI.

Pushkara said:—Now I shall discourse on the nature of impurity and the period of its continuance which is supposed to disable a person from undertaking all sorts of religious and sacrificial rites and which follows upon the death of (Pretashoucha) and birth of his relations (Sutikasoucha), or on the death or the birth of a Sapinda. A Brahmana remains unclean for ten days and nights. O thou best of the sons of Bhrigu, the members of the Kshatriya caste get rid of their uncleanness on the twelfth day of the birth or of the death of a Sapinda, the Vaishyas on the fifteenth, while a Shudra, under a similar circumstance, stands absolved of his physical impurity at the expiry of a month. In the case of slaves, the period of uncleanness is like that of his master. For a person born in the womb of a Brahmana, Kshatriya, Vaishya or a Shudra mother the period of

uncleanness is one, three and six days respectively. In such a connection a Brahmana and a Kshatriya would be respectively clean again in three and six days, while a Vaishya and a Shudra would be absolved of their impurities in six. In the event of the death of a child who has not cut his teeth, the impurity will last for a single day only, while it will extend over a period of a whole day and night, where the child will die before the rite of Chudākaranam has been performed unto it. In the case where the death occurs ere the rite of Vratādesha (taking of a religious vow or penance) has been performed, the period of impurity will cover a period of three consecutive days and nights; whereas the same will last for ten such, when the child dies subsequent to that. A Shudra becomes clean from after the fifth day of the death of a child of less than three years, while the period of impurity extends over a period of twelve days, when the child dies after completing the third year of his existence. The period of uncleanness on the death of a (Shudra) child of six years, covers an entire month of thirty days. In a single night the friends of a deceased woman dying before the age of Chudâkaranam, becomes free of the moral disability consequent thereron, while the uncleanness lasts for three days when the death takes place after that age. The members of the father's family of a married woman are not uncleanly affected by her death when it occurs in the house of her father-in-law, while their impurity lasts for a night only, when she is delivered of a child in the house of her father-in-law; otherwise the period of postnatal impurity extends over a period of ten days. The relations on the father's side of a married woman become certainly unclean for three days, in the event of her dying in her father's house, while in the case of two impurities occurring on the same day, (both of them) should be supposed to terminate on the same date, while the two occurring on two different dates should end with the latter, as laid down by Dharmaraja (1—12).

The period of uncleanness following on the death of a relation by consanguinity in a foreign country, and heard a little later, would last for the unexpired period of ten days from its occurrence. On the other hand, it would last for three consecutive days, if heard at its expiry.

Similarly, the death of a relation heard after the lapse of a year, does not entail a period of impurity more than what is absolved by bathing, even if the deceased is related to the bather as a grand-father by the mother's side or as a spiritual preceptor. In the case of an abortion occurring in the family, a man becomes unclean for as many days as the number of the months of the abortive pregnancy. On the death a Sapinda, O thou son of Bhrigu, a Brahmana becomes unclean for ten days, a Kshătriya twelve, a Vaishya for fifteen, while the disability of a Shudra under a similar circumstance lasts for an entire month (13—14).

The cakes of obsequies should be offered to the souls of the dear departed near the Uchchhistha, by repeating his name and the name of the clan (Gotra) he belonged to. Then having fed the best of Brahmanas, and propitiated them with wealth, and having offered the oblations of sun-dried rice and libations of water by mentioning their names and the names of the Gotras (the familily or the spiritual clan founded by a Rishi) they belonged to, three Vikarshunas should be laid down, having the width of four fingers and the length of a span, each being four fingers apart. Three lamps or cotton sticks should be lighted and placed near the abovesaid Vikarshuna. O Rama, twelve oblations should be offered to the god Soma (Moon-god). Vanhi (the god of fire), and Yama (the god of death), and the lighted lamps on the cakes of obsequies should be separately put out as before. The vessels should be filled in with wine, meat and curd, and if there be any Adhimasa in the year, a separate vesselful of oblation should be decked out for that. In the alternative all these should be per-

formed on the twelfth day of the occurrence. An additional Shraddha ceremony should be performed on the twelfth month of the year in the event of there being an Adhimasa in it. After the lapse of one full year, the Shraddha should be performed as usual. Four cakes of obsequies should be offered to the soul of the departed relation for whose salvation the Shraddha ceremony had been undertaken, and to the soul of his three forefathers directly in the ascending line. Then having worshipped them, the cakes of obsequies offered in honour of the departed, should be mixed with the three other offered to their forefathers, by repeating the Mantra, which runs as "Prithivi Samana." Then the vessel containing the cake offered to the soul of the departed should be placed over those containing the oblations for his three direct ancestors, though they should be separately decked out at the outset. The ceremony in question should be performed without the Mantras in the case of a Sapindikarana ceremony performed in honour of the soul of a deceased woman. The Shraddha ceremony should be performed every year, and every year should be offered to one's departed manes, a pitcher full of water and boiled rice which would last them for a year. As the white drops of streams of the Ganges swollen by the downpours of the rainy season, baffle all counting, so the number of one's forefathers whose souls are doomed to roam about in the confines of Haydes, becomes incredibly swelled in the march of time, and so the Shraddha ceremony should be performed as often as possible in order that they might not run short of provision in a region where the very atmosphere is made of torments and anguish of a disembodied existence. A Shraddha ceremony is the only means of reaching them the much needed, longed for, sustenance, in a region where other means of conveyance are of no avail, and a man should never mourn or show any grief at the time of offering oblations to his departed manes, nay even if they were

offered, in anticipation, to his own would-be-liberated spirit (15—31).

No impurity or uncleanness attaches to the relations of a man who has committed suicide either by falling from the brow of a mountain, or by means of fire, or by hanging himself by the neck, or by drowning himself in water, even if the death be due to a stroke of a sword or that of lightning or to other untoward accidents. An ascetic, an observer of a religious vow (Vrati), a Brahmacharin, a King, a Karuka, a person initiated into the mysteries of spiritualism, and those who are in the king's service, may bathe before the cremation of a dead body, if they follow one to the cremation ground. A man should bathe in water after having held an intercourse with a woman, or after having exposed himself to the fumes of a burning funeral pile. The dead body of a Brahmana, should never be carried by a member of the Shudra community, nor should the dead body of a Shudra be allowed to be brought to the cremation ground by a Brahmana, as the same is sinful and improper. But by carrying the dead body of a friendless destitute Brahmana to the cremation ground, a Shudra goes to heaven at the close of his life.

The man who carries logs of wood for erecting the funeral pile of the poor and destitute dead, wins victories in war. Having lighted the pile, the friends of the deceased should circumbulate it from their left hand side; and then bathe with all their clothes on. Each one of them present, should offer three libations of water in honour of the departed soul and then enter their respective homes by first brushing the soles of their feet against a piece of wood and a stone. Then they should throw sundried rice into the fire lighted before their doors and chew the leaves of Nimva trees before crossing their threshold. In the night they should lie down separately on the floor and live on light diet. On the tenth day, they should get themselves shaved, and thus becoming clean

and pure, they should then offer a cake of obsequies to the soul of the departed, and bathe by placing on their cloth the seeds of sessamum and sundried rice (32—39).

The body of a child, dead before cutting his teeth or that of a human fœtus miscarried or prematurely delivered, should not be burnt; nor libations of water should be offered to its soul. The bones should be collected on the fourth day, and thenceforward the relations of the deceased would be clean (40—41).

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CHAPTER CLVIII.

PUSHKARA said:—Now I shall deal with the nature and the period of continuance of the uncleanness which follows upon a miscarriage of a fœtus in one's family. The period of uncleanness would be three days only, in the event of the miscarriage having taken place in the fourth month of conception, while it should be observed for ten days in the event of the catastrophy having taken place later. In the case of a Kshatriya, the period of uncleanness incidental to the former circumstance, is four days, while that of a Vaisya is five days only.

teeth, not lasting beyond the day of death. The impurity in connection with the death of a child, dead before the rite of Chudakaranam had been performed unto him, is one night only, while it would extend over a period of three nights in the event of its dying without taking any religious vow (Vratopadesha). The parents of the child would remain unclean for ten days in the event of its dying at a later age, while the period of their impurity would be three nights in the event of the child dying before cutting his teeth, even though after the performance of the Chudakarana ceremony. The uncleanness following upon the decease of a child, dying before attaining an age of three years, lasts for a night. Under a similar circumstance, a Kshatriya would remain unclean for two days, a Vaishya for three days, a Shudra for five days, and for twelve days where the Shudra is an unmarried one. A Shudra would remain unclean for twelve days, a Vaishya for nine days, a Kshatriya for six days under the circumstance which enjoins a Brahmana to observe a period of impurity for three nights. The dead body of a child, dying within two years of the date of his birth, should not be burned in fire, but buried underneath the ground, nor libations of water should be offered to its departed spirit, even when the rite of Namakaranam (the name giving rite) had been performed unto it (1—9).

Libations of water should be offered to the soul of a child who had died before cutting his teeth, while the impurity in connection with the death of a child who had been invested with the holy thread, should be supposed to last for ten days, while an uncleanness of one day should be observed by a Brahmana-reciter of the Vedas and a custodian worshipper of the consecrated fire. Under a similar circumstance, a Kshatriya, a Vaishya, and a Shudra would remain impure for three, four, and five, days respectively, while a Brahmana who is not a custodian of the consecrated fire would be supposed to labour under a similar

disability for ten clear days. Circumstanced as above, a virtuous Kshatriya would be pure again in the course of nine days, an uncommonly pious Brahmana in seven, a qualified Vaishya in ten, days, while a meritorious Shudra would be pure again in twenty days. Under all other circumstances a Brahmana would be clean in ten days, a Kshatriya in the course of twelve, a Vaishya in fifteen, and a Shudra in the course of a month. The death of a relation heard after the lapse of ten days from its occurrence, entails an impurity for a period of three days as regards men of exceptional virtues, one day of uncleanness being observed for each three days of the actual period of unexpired impurity, while impurities which are caused on the same day must abate altogether. Slaves and servants living under the same roof of their master, together with the disciples learning and dwelling in the house of their common teacher, should, on the death of any one in the master's family, separately observe a uniform period of uncleanness with that of their master or teacher. The period of uncleanness incidental to the death of a person, whose dead body had not been committed to the flames just after the extinction of vitality, should be counted as running from the day on which the body should be cremated, and this is known as the Law of Vaitanikas. The impurity which attaches to a man through his touching or carrying the dead body of a person not related to him by any tie of consanguinity, extends over a third part of the original period of uncleanness peculiar to the caste of the deceased, *viz.*, the impurity is supposed to last for three, four, five, and ten, days respectively, in the case of a Brahmana, a Kshatriya, a Vaishaya, and a Shudra respectively (10—17).

In the case of an unmarried daughter, the period of impurity is one day only (inclusive of the night) while it should be supposed as extending over a period of three days and nights, if incidental to the death of a married

daughter, the period of impurity to be observed by her married sisters, lasting for two days and two nights only (Pakshini). An unmarried girl belongs to the clanship of the same Rishi as her father, while a married woman goes off by the Gotra of her husband. A woman, if unmarried, should offer libations of water to the souls of her departed forefathers, while a married woman should propitiate the souls of her departed manes, both on her father's and husband's sides, with libations of water. O thou twice-born one, the period of impurity, following upon the death of one's (Brahmana's) parents, is ten days. A Brahmana remains unclean for three days on the death of his daughter, while the death of a Sapinda relation unto whom the rite of Chudakarana has been performed, entails an uncleanness of one day only. A Brahmana on the death or the birth of a son by his Brahmana wife becomes clean after the lapse of ten days from the date of birth, while the period of uncleanness lasts for one, three six and days only as the son is born of a Kshatriya, a Vaishya, or a Shudra mother, the period of impurity on his death being identical with what has been laid down in connection with his birth.

The rules laid down in the foregoing couplets should be supposed to hold good as far as the Sapindas of a Brahmana are concerned. Now I shall deal with the period of the disability of uncleanness under which a father usually labours on the birth or the death of a child of his wife by her former husband, or begotten by another person appointed to visit his wife, or of those who though children of his wives are not the offsprings of his own loins. The period of impurity in such cases as well as in those connected with hybrid-children, or those leading the life of celibacy and asceticism, is three days only. The rite of Udaka Kriya (rite of offering libations of water to the departed souls) should be performed in honour of the souls) of relations who have departed this life, as well as those who have voluntarily renounced the

world and its concerns (Tyagi), *viz.*, one for the mother, two for the parents, and two for the brothers who have resorted to monasteries. In such a case, the Sapindas (persons related by consanguinity up to the seventh degree) will remain unclean for one day on the birth of a child spoken of in the line immediately preceding, and for two days on his death (17—26).

Now I shall speak about the period of impurity which will attach to the Samānodaka relations of a person under the circumstances stated above. On the death of a child entitled to a separate Pinda (cake of obsequies) and staying in a distant country at the time of his demise, a Samānodaka becomes pure by an ablution with all his clothes on. Under a similar circumstance, the Sapindas would be clean at the expiry of ten days, the Sākulyas after three nights, and persons belonging to the same Gotra by an ablution only. The Sapinda relationship terminates with the seventh degree of consanguinity both in the ascending and descending lines of succession, while the relationship of Samānodaka lasts up to the fourteenth remove. The Gotra of a person signifies the fact of his belonging to the family or to the spiritual tutelage a particular Rishi after whom the Gotra is named, and which occurs, or is mentioned, after the name of a person given at his birth. On the death of a Brahmana in a distant country, his relations will remain impure for as many days from the date of its hearing, as will make up the unexpired period of ten days counted from the day of its actual occurrence, and in the event of being informed thereof at the expiry of ten such days, will observe the impurity for three consecutive days following on the day of the hearing. On being informed of the death of a relation at the expiry of a full year from the date of its actual happening, a man becomes pure by simply touching or sprinkling water over his head. The impurity lasts for two days and two nights (Paksh[illegible] the deceased happens to be the maternal uncle o[illegible]

lasts for a night only, when the deceased is related to the person informed as a disciple, a Rittik (priest) or a Vandhu. On the death of a son-in-law, a daughter's son, a sister's son, a brother-in-law or of a son of his, a man becomes clean by an ablution only, the period of uncleanness entailed by the death of a maternal grand father, a spiritual preceptor, and of a maternal grand mother lasts for three days. In plague, in pestilence, in conflagration by general fire, in an imminent danger, in a revolution of government, in marriage, in a gift and a sacrifice, a man remains unclean for a single day only, like a Bramhacharin, a Satrivrati and a knower of the Supreme Brahma, on being informed of the death of a relation or of a person any way related to him in blood or by the bond of spiritual sonship, who had died an accidental or a violent death. No impurity is attached to a man on being informed of the death of a relation who has killed a cow, a king, or a Brahmana, or who has committed suicide (27—37).

The atonement for a man afflicted with an incurable disease or who has been incapacitated from reading the Vedas, is to burn himself in flames. A persen (man or woman) who commits suicide by hanging himself or herself by the neck, either from a sense of humiliation, anger, affliction, through a fear of defeat, lives for a hundred thousand years in hell, in torment and anguish, perpetually consumed by the flames of living fire. The remains or charred bones of an old man, who, from his utter inability to recollect a single distich of the holy Vedas and to perform the holy rites laid down in the Shrutis, has voluntarily departed this life, should be collected on the second day of his death. The uncleanness incidental to the death of such a person expires on the third day of his death, on which libations of water should be offered to his departed spirit; and his Shraddha ceremony should be performed on the fourth day. The Sapinda relations of a deceased killed by fire or

lightning, remain unclean for three days; and no impurity attaches to the relations of women who have killed their husbands, or have defiled themselves in the amorous and clandestine embraces of vile persons, in life. A son deserted by his parents in infancy, becomes clean by ablution on being informed of their death, and after a year may duly perform the Shraddha ceremony and other rites of obsequies for the salvation of their soul. Persons who have happened to carry the dead body of a man, not related to them by bonds of Sapinda relationship, would be clean again by bathing with all their clothes on and after having touched fire and eaten a small quantity of clarified butter. In the alternative they would be clean by eating the boiled rice in the house of the deceased on the tenth day of his death, when the Shraddha ceremony would be performed, if they had no objection to take rice at such a place, but should not sit there for a day before they had done as above directed. The Brahmanas who carry the body of a poor destitute Brahmana to the cremation ground, attain the merit of performing a sacrifice at each of their footfall towards that spot, and become simply pure by ablution. A Brahmana who has followed the dead body of a Shudra to the burning ground or has joined with the friends of such a deceased in mourning his death, becomes pure at the expiry of three days. On a Shudra woman having been dilivered of a child in the house of a Brahmana, or a Shudra having departed his life therein, the master of the house should abstain from making any gift or from undertaking any religious ceremony for the attainment of any object, for that entire day. Cooking pots and other articles of pottery should be thrown away and the floors and walls should be plastered over with a fresh coating of clay, whereby the house would be again clean and pure. The dead body of a Brahmana should not be borne by Shudras, where persons of the same caste [illegible] and

would be available. Brahmanas should carry the remains of a Brahmana to the cremation ground and there having washed the body and decorated it with flowers and garlands, should commit it to the flames. The entire body must not be reduced to ashes, but a remnant should be preserved; and it should be held positively sinful to burn a dead body entirely naked. The Grotajas or persons belonging to the same family with the deceased, should place the body on the funeral pile, which should be lighted with the three fires known as the Ahitagni, Annhitagni and the Loulikagni (38—51).

The son of the deceased, should three times touch the face of the deceased on the pier with a bundle of burning fagots and by repeating the Mantra which runs as "you have sprung from the energy which is also manifest in the fire. You be and return to the original (spiritual) fire which brought you to being. May fire lead you to pleasure and paradise." Then the friends and relations (Vandharas) should sprinkle water over the deadbody by mentioning the name of the deceased and the name of the family (Gotra) he belonged to. Thus the Udakakriya (offerings or libations of water) should be performed in honour of the departed souls of one's maternal grandfather, spiritual preceptor and friends, such as brothers-in-law, etc., by repeating the Mantra which runs as "May water purify this state of ours, etc. I am the son." Ten Pindas should be offered to the departed soul of a Brahmana, twelve to the disembodied spirit of a Kshatriya, fifteen to the departed real self of a Vaishya, and thirty in honour of the inner man of a Shudra reposing in the shades of the infernal region. A son or his locum tenens such as grandsons, etc., should offer the cakes of obsequies (Pinda) (52—55).

After having finished the cremation, the sons, friends and relations of the deceased should return home, and before crossing the threshold of the house, should chew the

leaves of the Nimva tree, rinse their mouths with water, touch the fire, cow-dung, and white mustard kept before the door way, and then enter the house by rubbing the soles of their feet against a piece of stone. The persons who had joined the cremation party and were related to the deceased such as son, etc., should lie down on a mattress or an a blanket on the floor, studiously abstaining from all animal diet, salted boiled rice, and all alkaline substances. The seats and blankets to be used during the continuance of one's state of impurity should be purchased new for value. The man who first officiated at the funernal ceremony at the burning ground, should perform the Shraddha ceremony on the tenth day. For want of funds to purchase all the abovesaid articles new, the performer of the Shraddha should live the life of an ascetic (Brahmacharin) and perform the ceremony and offer libations of water in a spirit of sincerest contrition (57—59).

The rules regulating the conduct of a person during the state of his impurity incidental to the death of a relation shall apply *mutatis mutandis* to a similar state following on the birth of a child in his family. At least the learned and the intelligent should strictly observe them with a view to attain purity. The uncleanness incidental to the birth of a child in the family shall affect all its members alike except the parents of the newborn babe, who are to treat it (impurity of child-birth) as a glad and wished for disability. The mother will labour under a similar disability as the cognates of the infant, but the father will remain pure so as to be competent to perform the Shraddha ceremony of his fore-fathers on the day of his son's nativity and to make costly gifts of cows, gold, and clothes to the Brahmanas and to the poor and the needy (60—62).

Of two concurrent states of impurity incidental to a child-birth and a death in the family, [the one occurring

at an earlier date than the other, the uncleanness incidental to the birth of a child occurring during the continuance of one following on the death of its relation,] the latter should be observed and the two states of impurity should be supposed as expiring on the abatement of the latter, the natal uncleanness in the above instance being held as non-existing and inoperative. Two states of uncleanness of the same nature and one occurring during the coutinuance of the other, shall simultaneously abate, while those of opposite nature, shall expire with the second as laid down by the king of virtue (Dharmaraja). Of several deaths occurring in the family, the period of uncleanness should end with what is incidental to the first death, while the uncleanness of a superior nature should not be supposed as counteracted by a lighter impurity, the latter being held as affected by the former. An uncleanness, occurring on the last night of two already existing states of inpurity, incidental to a birth and a death in the family, expires after two days following on the abovesaid night; while an uncleanness occurring on the morning instead of the night of the day above referred to, expires after the lapse of three days therefrom. Under both the circumstances the rice boiled by the members of the unclean family should not be partaken of, and such unclean persons should abstain from making any gifts or from undertaking any sacrificial ceremony during the continuance of their state of impurity, it being superfluous to add that no sin attaches to a person who unwillingly partakes of such rice or to the members of the bereaved and unclean family who do the abovesaid forbidden acts out of ignorance of the existence of such uncleanness (63—69).

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CHAPTER CLIX.

Pushakara said:—The person who departs this life with his or her mind absorbed in the contemplation of the god Hari, ascends heaven and attains salvation, no matter whether he or she had been initiated or not, and whether funeral rites had been performed unto his or her earthly remains. The soul of a person begins to fare better in the regions above, from the very moment the bones of his or her earthly body are cast into the Ganges. The soul of a person blissfully resides in the celestial region, as long as the bones of his earthly body remain in the water of the Ganges. No religious or sacrificial ceremonies should be undertaken for the salvation of persons who have committed suicide or have suffered a moral death, as salvation is denied to them, still the fragments of their skeleton cast into the Ganges go much way to alleviate their sufferings in the nether regions. Oblations of boiled rice and libations of water offered to these fallen spirits return untasted from the welkin. The offerings known as the Narayana Vali should be made for the provisions of these afflicted souls, and Narayana (god), out of his infinite mercy, may allow them to partake thereof. The lotus-eyed god is infinite and eternal, and any thing offered to him is never destroyed. The god Janardana is called the Patra (a receptacle) as he it is who intervenes to break the fall of a fallen soul and lifts him up from the abyss of spiritual death and holds him in his own bosom. It is only the god Hari who grants enjoyment and salvation to a fallen spirit. Seeing death all round, it is the bounden duty of every one to cultivate virtue and to live a life of piety (1—6).

In the darkness of death, the terrestrial friends of a man cannot follow his departed soul. Sons and wives fall off on

the road of Pluto (Yama). It is virtue alone that walks by his side, be it in the wilderness of death or on the ever glad and sunlit fields of Elysium, or where none can follow. Do that to-day what has been put off for the morrow, and in the morning what has been intended to be done in the afternoon. Death waits for no body and never stops to consider whether a man has finished his work or not. It takes the man busy with trade or agriculture, as well as the spendthrift and the indolent, those of the earth and earthly as well as those whose minds sit loose upon their house and its concerns. Death knows no favourite or enemy. He carries away a man, as a wolf a deer. At the end of the preordained period of life, death shows its prowess and takes away a being; and before that time of ordination is reached, a creature pierced with a hundred arrows, defies death. On the contrary, at the full time, the pointed tip of a blade of Kusha grass may put an end to his life. Death baffles all medicine, healing art and incantations. It is paramount and supreme. The good or evil deeds of a man (Karma) are sure to overtake him in his next existence, as a calf finds out its mother from among the herds of cattle. The origin of this transient universe and of the life that perceives it, is buried in obscurity. Only its middle portion is patent and tangible and so its transition to the unknown is equally mysterious as its origin. As there are different stages such as infancy, youth, and old age, in the life of a man, so there is a hereafter. The embodied soul (Dehi) takes a new body, just as a man changes an old cloth and puts on a new one. So mourn ye not the death of a friend or a relation (7—14).

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CHAPTER CLX.

PUSHKARA said:—Now I shall discuss the duties of the Yotis (ascetics) who have made the forests their abode (Vanaprastha). Hear, O Brahman, they are the wearing of long clotted hairs, sleeping on the ground, and putting on of a garment of skin. A Vanaprastha should reside in a forest and live upon fruits, edible roots and the seeds of Nivara grass. Clear fountain water should be his drink. He should bathe thrice every day, beg no alms, and annihilate all his passions and propensities. Hospitality to guests and worship of the god are its two fundamental features. A house-holder having seen the birth of his grandson (a son's son) should resort to the forest. He may do that at the expiry of the third stage of his life, either alone or in the company of his wife. In summer he should practise the penance known as the Panchatapas. In the rainy season he should practise the same when the sun would be seen through the interestices of the clouds. In the Hemanta (forepart of the winter) he should practise the most rigid and austere penance above referred to in wet clothes; and then start straight way on a journey to the different quarters of the globe, without ever thinking of returning to the place of his original start (1—5).

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CHAPTER CLXI.

PUSHKARA said:—Now I shall deal with the characteristic features of the life of a Yoti which imparts salvation

and illumine the minds of their observers with the light of true and perfect knowledge. A man, having arrived at the fourth part of his life, should renounce the society of worldly men. A Brahmana, the very moment he becomes apathetic to the world and its concerns, should adopt the life of a Parivrajaka and start on his aimless journey. He should perform the Prajapatya sacrifice wherein all the gods are worshipped, and pay remuneration to the Brahmanas. Then the apathetic mendicant, having taken the consecrated fire on his own person, should leave his home. Content and and alone, he should roam about from place to place, taking a single morsel of food for sustenance. Indifferent alike to pleasure and pain, and not letting the thoughts of morrow cross his mind, and without laying by anything against a rainy day, he should go out in this wide world, cherishing and cultivating in his heart that rare knowledge of the Absolute Reality which is worshipped by the sages and which underlies this phantasmagoria of phenomena. The rejected and tattered rags of the social beings, are the clothes of an emancipated man, the protecting shadow of a hospitable tree is his abode, the skull is his bowl, and equality to all and practised everywhere, forms the inner spring of his conduct. Fond of neither, he should never court death nor life, but should bide his time till death comes, as a servant bides the time of his master. Carefully scanning the ground with eyes, he should step forward and drink water filtered through a piece of cloth. He should speak truth and nothing but truth, and act, whatever he would act, with a mind pure and serene. The vessels which an anchorite would use should be made of wood or of the skins of gourds, clay or of bamboo. A Yoti should go out for alms, when the ovens have been cleansed of their cinders, and have ceased to emit smoke, the pestles have been laid aside, the scrapes of bread and remnants of food have been removed and thrown away, and lids have been placed over the cooking pans in a house.

hold, and all bustle and hurry have settled down in the calm of a midday repose (1—8).

The five sorts of alms which a Yoti or a Brahmacharin can take, are (1) collection of small quantities of food-staff from door to door, like the gathering of honey by bees from flower to flower, (2) a quantity of food enough to serve for a day and obtained from a single household, (3) alms asked for before, (4) alms not begged of, (5) alms received just at the time of meal. He may receive the alms in the cup of his folded palms, or keep them in a bowl of his own, out of the vessel or cup in which they have been given. Constantly meditating upon the results of the good and evil deeds (Karma) of men, and their progress or retrogation in the path to spiritual perfection, he should fulfil the duties of his order, nourishing a clean spirit in a clean heart. Equality to all forms the essence of virtue, and it is not the garb alone that makes a saint. Practice, rather than precepts of piety, is what is necessary to evoke the God in life, it is the actual dipping of a fruit of the Kataka tree in it, that makes the water clean, and not a mere repetition of the name of the fruit. Pious men and specially the Yotis should devote their lives to the service of the honest, the imbecile, the maimed, the blind and the deaf. In short their life should be a string of efforts for the solace and amelioration of the suffering humanity. It is their prerogative to emancipate the worldly Brahmanas from the trammels of this life and to lead the struggling, staggering humanity, out of illusion and ignorance, to light and rest. A Yoti looks upon this corporeal frame as a bloated bladder of skin at the best, lined with muscles, tendons and flesh, and propped by a scaffolding of bone, full of stenchy urine, excreta and filth, an abode of ailments and afflictions and a frail victim to old age, grief and death, more ephemeral, than a dew drop on a summer grass, nothing more or less than the resultant of the five material ele[illegible]

The ten features of piety are the comprehension of God, forbearance, self-control, uncovetousness, purity, abstinence, modesty and knowledge. The Bhikshus admit of being divided into four different sects such as (1) The Kutirakas (living in cottages), Vahudakas, Hamsas, and the Paramahamsas, each succeeding order being spiritually superior to the one immediately preceding it. The Yogis such as Ekadandis and Tridandis should be supposed as to have been liberated from the trammels of existence. The five virtues (Yamas) are truthfulness, forsaking of all cruelty, uncovetousness, abstemiousness, and absence of any desire or taking of any alms or gifts. The five Niyamas (rules of conduct) are purity, contentment, practice of austerities, reading of the Vedas, and the contemplation of God. A Yati should sit in the attitude known as the Padmasana. The rite of Pranayama (regulation of the breath wind) admits of a two-fold division such as the simple and the impregnated. The former consists of that which is accompanied by a Japa (repetition of a Mantra) and a contemplation of the deity, while the latter is characterised by the absence of both. Each of the divisions is divided into three sub-divisions such as the Puraka, Kumbhaka and the Rechaka. A Puraka consists in the act of taking in of the breath wind, a Kumbhaka in checking its out-flow while a Rechaka consists in letting out the breath wind. The duration of the above processes respectively consists of twelve, twenty-four and thirty-six Matras, a Matra being equal to the time taken in pronouncing a short vowel (17—21).

The rite of Pratyahara consists in drawing the mind off from the things of the world, such as is always done by gently pronouncing the Pranava Mantra "Om." Dhyanam consists in meditating upon the infinite and eternal principle expressed by the term god, and this infinite eternal universe gently evolving thereout. Dharana consists in

concentrating the mind solely on that, while a Samadhi signifies the staying of the human soul, in this life, in the bosom of the Brahma. The Ananta Jnanam (Infinite knowledge) is an apprehension by the Ego, that there is a close identity between his self and the self of the Supreme Brahma. Brahma is Infinite knowledge and infinite gladness symbolised by the terms "Tattvamasi" (you are that, or in other words you are that real underlying substratum of the universe, which our senses inform us of, and beyond which we have no real knowledge of it, as conveyed in the Mahavakya of the Upanishads and true knowledge consists in detecting this identity between the Brahma and his own self. A fully awake and developed soul finds that he is the infinite, emancipated light, the god Vasudeva symbolised by the mystic "Omkara; the infinite soul, the supreme Brahma. A new Light dawns upon such a soul, fully illumining the fact, that he is not the body he dwells in, nor the senses, nor intellect, nor mind. Neither life nor egoistic sense is he, and that the states of consciousness known as the waking, sleeping and dream do not constitute his self. He is the state beyond that—the Turya Brahma. When fully awake he finds that he is eternal, absolutely pure, all knowing, connected with all things infinite gladness, eternal truth; the all-pervading Hari, the greatest grandest knowledge. Such a soul fully realises the truth that he and the great Aditya Purusha, out of whom have evolved the myriads of suns and solar systems are indentical, that he has no action of his own, and is indifferent alike to all pleasure and pain, and is infinite forbearance. O Brahman, a man by rending through the universe becomes merged in the self of god, by practising the penance on the full-moon night in the month of Ashadha, or on the fourteenth day of the lunar month therein. Then a Yoti should forsake his home and the world for good on the ninth day of the lunar month of Ashadha, fasting on the changes of seasons. The rite of atonement of an

anchorite consists in contemplating the gods of death and *storm* (25—31.)

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CHAPTER CLXII.

PUSHKARA SAID:—Now I shall deal with the codes of law (Dharmashastras) as framed by such holy personages as Vishnu, Yajnavalka, Harita, Atri, Yama, Angira, Vashishta, Daksha, Samvarta, Shatatapa, Parashara, Apastambha, Ushana, Vyasa, Katyayana, Vrihaspati, Gotama, Shanku and Likhita (1—2).

Now I shall briefly discourse upon the acts and doings of men, whereby pleasures are enjoyed in this life and salvation is attained in the next. The doings of a man are divided into two classes such as the Pravritta and the Nirvitta, according as they are performed disinterestedly or with the object of attaining a definite end. A Kamya Karma (Karma undertaken with an object), and a Nivritta (disinterested act) Karma are the two sorts of acts recognised by the Vedas. A Kamya Karma is that which is undertaken with the object of conferring a special boon on a person, while a Nivritta Karma is that which is done for the increase of knowledge. Recitation of the Vedas, practising penances, cultivation of knowledge, control of the senses, obedience to one's elders, and a kind feeling towards all, are known as the Nivritta Karmas, the top and crown of which is the knowledge of one's own self. Superior to that is the ambrosial knowledge which enables a man to see himself reflected in the universe, and the universe with all its inmates reflected within himself. By reading the Vedas and practising equality to all, a man enters the region of paradise.

This is the prerogative of the twice-born castes, specifically belonging to a Brahmana as his birth-right, as he might read the Vedas and realise the truths inculcated therein by living any of the four orders of life. A Brahmana by dwelling in this world, may attain the Supreme Brahma (3—7).

In the month of Shravana, on the fifth day of the lunar month, or on days marked by the asterism of Hasta, or Shravana, or on days therein marked by the names of the cereals, the Upakarma ceremony of the reciters of the Vedas should be performed. In the alternative the Upakarma may be performed on a day marked by the asterism Rohini in the month of Pousha, or on an Ashtaka, and after that the Chhandas should be bid adieu in water. The disciple, the preceptor and the Rittigs should observe a period of uncleanness for three days like the one incidental to the death of a relation. On the completion of an Upakarma, or on the roarings of clouds towards evening, on the falling of a meteor, or a shooting star, on having gone through the whole of a Veda and read the Aranyakas, on the fourteenth and fifteenth days of a fortnight—both light and dark, on a Rahusutaka, on the changes of seasons, on having received an invitation to officiate at a Shraddha ceremony, on having touched an unclean animal such as a toad, a mungoose and a cat, on having heard a hog, a dog, a jackal, an ass, an owl, to grunt, bark, howl, bray and screech respectively, on the emission of semen and erection of the penis, on having come in contact with an impure dead body, a Shudra, or having trodden upon a cremation ground, a Brahmana should postpone his reading or recitation of the Vedas for thirty-seven days. For a similar period the recitation of the Vedas should be deffered on the occurrence of heavenly and atmospheric disturbances such as the falling of meteors, blowing of heavy gales, appearances of meteoric glow on the horizon, showers of dust,

setting in of fogs in the evening, and on the advent of respectable men in the house, as well as on having struck against a running animal. For a day and a night only a Brahmana should stop his perusal of the Vedas, on emission of semen and erection of the genitals (8—18).

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CHAPTER CLXIII.

PUSHKARA said:—Now I shall deal with the Shraddha Kalpa which is as follows, and which grants enjoyment in this life and salvation in the next. On the afternoon of the previous day, the Brahmanas should be invited, and on the day following they should be welcomed and caused to be seated on the platform. The Brahmanas are to be seated in even numbers if the ceremony be a Deva, while three or a single Brahmana should be made to take part in a ceremony of Paitra Shraddha. Similarly in the Shraddha ceremonies of maternal grandfathers, or in those known as the Vaishvadaivikas, libations of water should be offered to the invoked souls, for washing their hands and feet, and the blades of Kusha grass should be spread out for their cushion. The spirits should be invoked by repeating the Mantra which runs as "Vishve Devasa," and grains of barley should be scattered over the sacrificial vessels containing the blades of Kusha grass, tied up in knots known as the Pavitras. Then water should be sprinkled over by repeating the Mantra which runs as "Shannodevi, and barley corns should be scattered all round the place by repeating the Mantra which runs as "Yavosi, etc.

The Argha should be taken in hand by repeating the Mantra which runs as "Ya Divya." Then having offered water, perfumes, incense-sticks and lighted lamps to his Pitris or the souls of his forefathers, he should circumbulate them from the left hand sight. Then having spread out a double number of the blades of Kusha grass, he should invoke the souls of his departed ancestors by repeating the Rik Mantra which runs as "Be seated, O my Pitris." Then having obtained their permission, he should repeat the Mantra which runs as "Come, O ye, etc." In the present instance, seeds of sessamum orientale should be used instead of barley corn, and the Argha offering should be dressed up as before. Then having offered the Argha, the remnants of the offering should be duly gathered in a vessel, and its contents should be then poured out on the floor, by turning it upside down, and by repeating the Mantra which runs as "Be thou a seat to my Pitris (ancestors)." Then having taken a quantity of boiled rice soaked in clarified butter, he should ask "shall I offer these into the fire?" Having obtained the permission, he should perform a Homa therewith in the fire, as laid down in the case of a Pitri Yajna, and carefully place the remnants of the oblations in a vessel kept for that purpose. The vessel would be as available at the time, but preference should be given to one made of silver, which should be consecrated by repeating the Mantra which runs as "Earth is the receptacle." Then the thumb of the right hand should be dipped into the cake of obsequies, and the Vedic verses such as "Savya-hritika," "Gayatri" and "Madhuvata" should be recited as well as the Mantra which runs as "Silently eat ye to your heart's content." Then the boiled rice, and Havishya (sundried, boiled rice containing no meat) should be offered to the souls of the departed manes by repeating the Mantra which runs as "Be satisfied with this boiled rice." Then the remaining

tion of the abovesaid boiled rice should be scattered over the ground and jets of water should be separately poured over it. Then all the boiled rice should be gathered together and deposited near the Pindas partaken of by the Pitris as in the case of a Pitriyajna. Then water should be given to the souls of one's departed grand-fathers in the mother's line, for rinsing their mouths. After that the Mantra of benediction known as the "Svasti" should be repeated and honey should be poured into the water. Remuneration should be given to the Brahmanas as the means of the performer of the ceremony would admit of, when he would ask whether he would speak "Svadhas" (obeisance). Having obtained the permission of the assembled Brahmanas, he should speak "Svadha" (obeisance) to the souls of his ancestors invoked on the occasion. Then water should be sprinkled on the ground of the sacrificial chamber by repeating the Mantra which runs as "Be pleased, O ye gods," whereas in the ceremonies known as the Deva Shraddha and Vishvedevika, water should be poured out on the floor. Then the performer of the ceremony should address the souls of his departed manes supposed to be present on the occasion as follows:—Increase our progeny and knowledge in the sacred Vedas, oh fathers. May we have many givers of alms. May our faith never abate, and may we have many things to give to the needy." Having spoken these pleasant words, he should make them obeisance and bid them adieu by repeating the Mantra which runs as "Vaje, Vàje." Then having raised up in his hand the vessel of Argha offering in which the remnants of boiled rice had been previously gathered, he should dismiss the Brahmanas, by circumbulating and following them up to the door. He should not, on that day, eat any other thing but the cakes, supposed to have been tasted by the souls of his forefathers, and pass the night with them as an anchorite, with all his passion and propensities subdued and controlled (1—22).

In the ceremony known as the Vriddhi Shraddha, he should circumbulate the souls of his ancestors known as the Nandimukhas, and propitiate them with cakes mixed with curd and Karkandu, all other acts being performed with barley corn (23).

The Ekoddista form of Shraddha ceremony is characterised by the absence of Daiva, and the use of a single vessel of Argha offering and a single Pavitra. The rites of invocation and Agnikaranam (the casting of the Pindas in fire) are absent in it as in the Apasavya form. At the time of bidding farewell to the ancestors over the jet of water saturated with honey, the Mantra running as "Upatisthatam" should be read, and on the performer having repeated the Mantra "Be you satisfied," the assembled Brahmanas, would say "we have been contented." Four vessels should be decked out with perfumed water and sessamum orientale. For the purposes of the Argha offering, the vessel known as the Pretapatra should be washed over the vessels containing oblations for the souls of the departed ancestors. This is Ekoddistam and the rules and ceremonies laid down above should be observed even in the cases of the departed souls of one's female relatives (24—27).

Subsequent to that, the Shraddha ceremony known as the Sapindikaranam should be performed in honour of one's ancestors, within one year of the date of their death. In the case of a Brahmana, oblations of boiled rice and pitchers full of sweet water should be dedicated to their souls, and every year the ceremony should be repeated on the date of the death, as in the case of a monthly Shraddha ceremony with oblations of boiled rice. A Shraddha ceremony performed with oblations of sun-dried rice, meat, porridge, fish, venison, Kourabhra, game, and goat's meat keeps one's ancestors pleased and happy for a year. Similarly the souls of one's forefathers should be propitiated by offering them oblations of the meat of Ena, Ruru, Boar, and Hare in

succession. By offering at Gaya, to the souls of his departed ancestors, the oblations composed of the sword of a rhinoceras, fish having large scales, and the flesh of an old goat and Kalashaka, etc., a man makes them happy and careless for eternal time. Similarly a Shraddha ceremony performed on a day marked by the asterisms Magha, keeps them happy for thirteen years. The performer of the ceremony becomes the father of many sons and daughters, thrives in trade and agriculture, and the tenantry prospers in his estate.

His sons become mighty as the resplendent Brahma. Gold and silver become abundant in his house. He becomes the chief of his own people; sweet and abundant water wells up in his tanks and reservoirs. In short, he becomes possessed of all good things in life. A Shraddha ceremony must not be performed on the first and the fourteenth day of a fortnight, except of those who have fallen under the blows of arms. The man who performs a Shraddha ceremony on days beginning with one marked by the asterism Krittika and ending with the one marked by the asterism Bharani, ascends heaven after the extinction of life, and becomes possessed of broad acres, progeny, valour and strength. Sons of such a person become the leaders of the society they belong to, and grief and disease never fall to his lot in this life, which becomes one continuous run of success in trade and agriculture. Horses and cows crowd his stables and cowsheds, while knowledge, wealth, prosperity build for him a second paradise on earth, crowning him with that mysterious healing powers, which lead to the discoveries of fresh medicinal remedies and the infallibility of their cure (28—39).

The gods who preside over the performance of such Shraddha ceremonies are the Vasus, the Rudras, the Pitris, and the sons of Diti. Having propitiated his forefathers (Pitamahas) with the performance of a Shraddha ceremony a man gets in return from them, a kingdom, progeny, wealth,